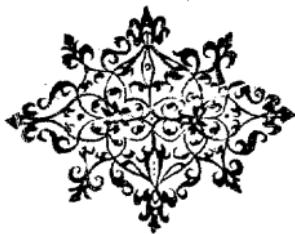


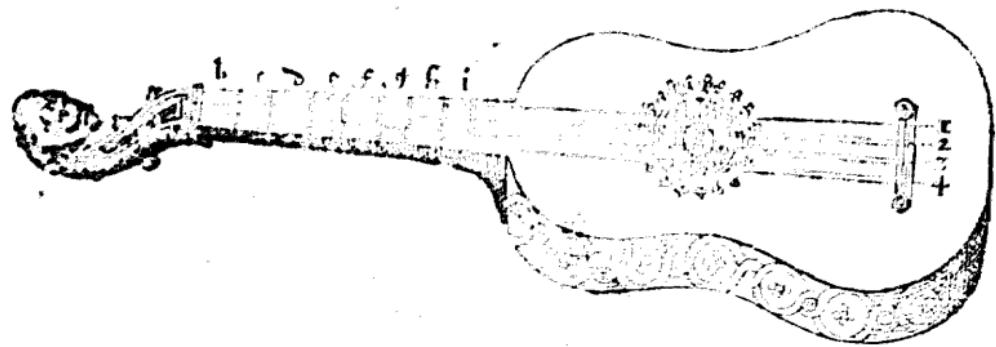
4. 7.

SELECTISSIMA ELEGANTIS-
SIMA QVE, GALLICA, ITALICA ET LATI-
NA IN GVITERNA LVDENDA CARMINA, QVIBVS ADDVN-
tur & Fantasie, Paffomezi, Saltarelli, Galliardi, Almandes, Branles & similia, ex optimis
elegantissimisque collecta, & iam cum omni diligentia
recens impressa.

His accessit luculenta quædam & perutilis Institutio qua quisque citra
alicuius subiidium artem facillimè percipiet.



1780 Louani apud Petrum Phalerium, Antwerpiae apud Ioannem
Bellerum. Anne M. D. LXX.



B R E V I S A C P E R V T I L I S I N S T I T V T I O
Q V A Q V I S Q V E F A C I L E E A P E R C I P I E T Q V E A D V S V M
Guiternæ cognoscendum spectant.

Regula Prima.



Rimum & ante omnia scire oportet in Guiterna intentionis vocum limites quatuor nervis seu chordis comprehendendi. Quatuor chordas seu nervos esse dicto (quæ passim septem videntur ac conspicuntur) id est quod priores tres, incepit a primo basso, duplices sine quæ sunt sex numero. Ultima vero quæ septimam cordam facit (qui vulgato nomine quintam appellant) sola est ac simplex ac proinde binis singuli proximis tantum accipiuntur ac pulsantur nervo, itaque tres ille nervorum combinationes singulos tantum valent nervos, ac postremus qui simplex est unicum quoque valeat nervum.

Regula secunda.

Quatuor igitur has chordas seu fides nos in hoc libello quatuor rectis lineis expressimis ita ut prima linea seu suprema primum significet nervum quem diximus quintam appellatum. Secunda linea secundum denotat nervum. Tertia vero linea tertium representat nervum vniuersans parva & una maiori chorda. Secundum basum vulgo vocat. Quarta denique linea quartum & ultimum nervum designat totidemque chordas ut praecedens comprehendentem, diciturque ultato nomine primus basus.

Regula tertia.

Via autem quatuor isti nervi non sufficiebant ad omnes vocum differentias exprimendas nisi quilibet haberet plures vocum differentias ideo necessarium fuit inuenire medium aliquod per quod singulæ chordæ varios & multiplices possent reddere sonos itaq; in manubrio ipsius

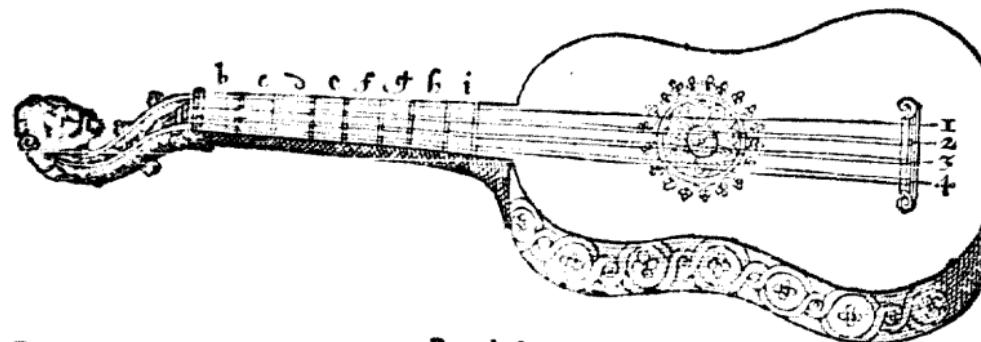
ipius Guiterne spacia quedam certis distinctis inter alias cernuntur, quibus sinistre manus digitis applicatis pulsante dextera variae sunt sonorum intentiones & remissiones.

Regula quarta.

Signantur hæc spacia in collo seu manubrio Guiterne octo transuersis lineis spacia verò hæc Octo in collo notata literis octo per alphabeti ordinem signantur hoc modo, b,c,d,e,f,g,h,i.

Regula quinta.

Primum itaque spaciū in manubrio designatur per literam b. secundum per c. tertium per d. & sic consequenter de ceteris usq; ad octauum & ultimum spaciū quod per i notatur ut ex schema manubrii subiecto rectissimè intelliges.



Regula sexta.

Quod si a literam attinet etiam inter ostio predicta spacia non numeravimus ideo quod hæc litera nervum illum pulsandum notat, quem linea cuius inhaicit significat nullo apposito

sinistre manus digito, itaque si plura a supra inuicem uno ordine ponantur simul omnia dextera manu pulsabuntur sine aliquo adminiculo manus sinistre.

Exemplum.

a	a	a
a	a	a
a	a	a
a	a	a

Regula septima.

Dem quod intelligendum est de reliquis literis puta de b c d e f & sic de ceteris, cum enim duas tres aut plures literæ sibi inuicem respondent, tū simul duos tres pluresue nervos pulsare couenit, simulq; tot spacijs digitos sinistre manus applicare quo literæ sunt numero. Exemplum.

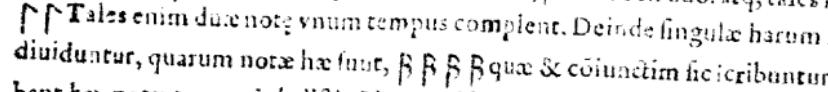
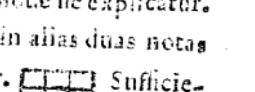
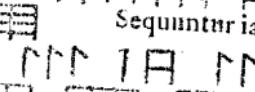
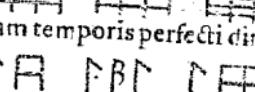
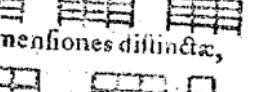
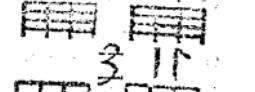
a	f
a	c
a	d
a	e

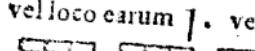
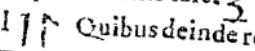
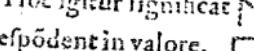
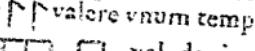
Regula octava.

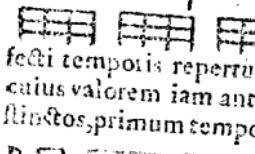
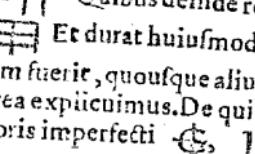
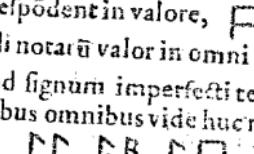
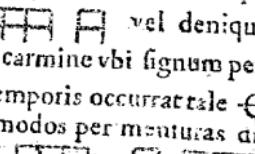
Llud quoque scire conuenit reliquas literas quæ literam I (quam ultimum spaciū obtinere diximus) sequuntur puta K L M N & reliqua nullum spaciū certum in manubrio ipsius Guiterne habere, si tamen occurant in tabulatura vt nonnunquam accedit pulsari quoque suo ordine debet, perinde ac si certo spacio cōpræhenderetur. Verū hoc exercitatiōres & eos qui hanc artem longo vnu perspectam habent potius confernit. Hi enim literas has quotiescumque occurrant taliter & tam perfette pulsant ac si spacio certo in collo designarentur. Exemplum.

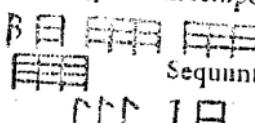
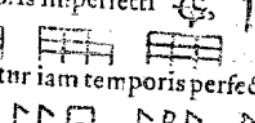
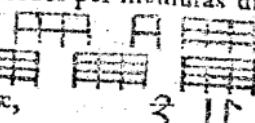
p	p	p	p	p	p	p
g	g	g	g	g	g	g
a	a	a	a	a	a	a

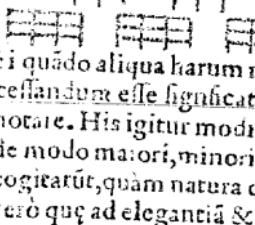
De Tempore & Pausis.

A M: erò tempus est de temporis mensura rem totam in compendium contrahere. Quibus secundum locum diximus esse in Musica: non enim parum elegantie addit harmoniae ipsa celeritatis & tarditatis cantus varatio. Hac si quidem magnopere animi mouentur auditorum, in quocunq; affectum tandem jacuerit ita tristes animi motus lenti grauibusq; provocantur canibus. Contra hilaritatem concit intur animi, concitatori Musica. Verù nos potius notas hoc loco explicabimus temporis seu mentitur catus. Quoniam vero Guiterna soni hand diu post neruorum pulsum durant, ideo huius instrumenti Musica paucioribus virutur temporis différētia quām vocalis illa. Hic enim neque maximarum, neq; longarum, nec breuium vius est, ob causas iam dictas, sed longissimum tempus semibreui notatur: atq; huius moram vocamus tempus enim in Guiterna, & metimur illud pulsu in mānū aut p̄ds. Scribitur autē tale tempus hoc signo J. am hoc tempus variè dividitur, primum in duo: atq; tales note sic explicātur.  Tales enim due note vnum tempus complent. Deinde singulæ harum in alias duas notas dividuntur, quarum notæ hæ sunt,  sufficiēbant hæ nota temporisq; distinctiones ad harmoniae suavitatem: verū elegancia artificium alias intuper addidit. Diuiserunt ergo vnum tempus in octo spacia, quorum notæ sic scribuntur,  vel coniunctim sic  Tales igitur octo notæ vno temporis spatio omnes pulsare oportet. Quin etiam aliquando sedecim vno temporis tractu notas percurrunt quidem, tales notæ sic scribuntur.  Denū & hoc scire conuenit, quod notæ quibus punctus adiacet à latere, ne augentur diuainio sui valoris: vt hæ  valent tantum quantum iste  Item ista  quantum hæ. Atque hac quam diximus ra-

tio temporis est in vulgari temporis mensura, ac magis trita, quam Musici imperfectam vocant. Est enim aliud tempus quod perfectum vocat, clm vnum tempus tres exacte notas completiuntur: quām tamen singulæ rursum in binas minores diuiduntur. Et ne hec ignoras nonnullis locis præterimus signum perfectionis tale.  Hoc igitur significat  valere vnum tempus vel loco earum J. vel  Quibus deinde respondent in valore,  vel denique,

 Et durat huiusmodi notarū valor in omni carmine vbi signum perfecti temporis repertum fuerit, quo usque aliud signum imperfecti temporis occurrat tale  calius valorem iam ante expiūimus. De quibus omnibus vide huc modos per mensuras distinctos, primum temporis imperfecti , 

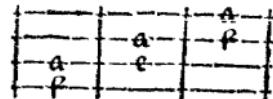
 Sequuntur iam temporis perfecti dimensiones distinctæ,   

 Et quādū aliqua harum notarum occurat, quæ sub se literam non habet aliquam illa tantisper cellandū esse significat, quantum ipsa in cantu temporis occuparet. Sic enim paucas lolemus notare. His igitur modis cōtentia est Guiterna. Neq; enim ad harmoniam multum faciunt aliae de modo maiori, minori, ac alijs huiusmodi apud Musicos distinctiones, quæ magis artifices excoegerat, quām natura docuit. Quādū hęc sufficere pro introductione merito debet. Reliqua vero quæ ad eleganciā & artificium spectat, vñ frequenti, & indicatiibus artificibus addisci debet.

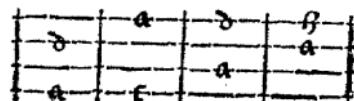
Sunt & alia quædam signa quæ ignorare non decet artificem: tale signum ://: repetitionē significat carminis ab initio vñque ad illum locum priuquam deinceps pergatur hoc signum  lōgissimum quem Guiterna efficiere potest, sonum exigit, cum aliqua cellatione: sine (vt vocante) pauia. In fine tempus ponitur, eo quod vitima nota ad arbitrium longa efficitur,

Modus tendendi neruos in Guiterna.

Postremo ut Musices amatoribus omnibus quibus potuimus modis succurramus, modos aliquos subuinxi quisque facile neruos seu fides ipsius Guiternæ ad suam quam debet habere intentionem tēdere poterit. In primis itaque minores chordæ primi Bassi ita tendi debet quātum sine earum leſione fieri potest commodissime, maior vero neruuſ ad octauam infra p̄dictis pariū distet. Proxime deinde sequentes chordas ita concordaueris si digitum sinistrę manus applicas ad F spaciū quarti nerui primi Bassi ac ita attraxeris minores neruos ut par sit sonus illi qui à p̄cedentibus minoribus editur in neruo tertio nullo applicato dīgito. Maior vero per octauam à minoribus distingantur quemadmodum de p̄cedentibus dictum est. Deinde vero secundum neruum sic tendes ut rursum dīgito in E spacio luper tertium neruum collocato sonus fiat tertii nerui ſono, maxime vero illi quia minoribus editur. Primum deinde neruum F spaciū secundi nerui poſito parem reddat ſonum ſecundo neruo. His rite obſeruatis Guiternam quam perfidissime intensam reperies secundum figuram hic proxime ſubieſtam.



Alius modus tendendi per octauas.



F A N T A S I E.

111 AAA AAA AAA AAA AAA AAA
a f d e c a g f d e c a f
a a a a a a f d a c d a f
a a a a a a f c a f a a
c e c e a c e a f
a c e a f
e

Antafie.

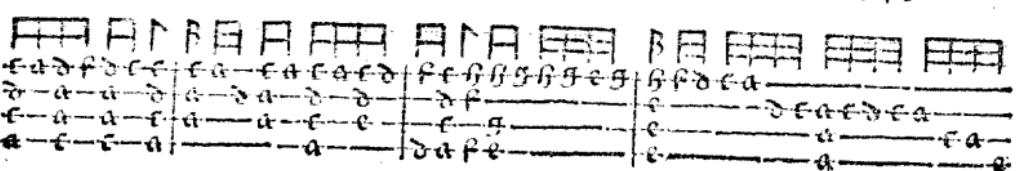
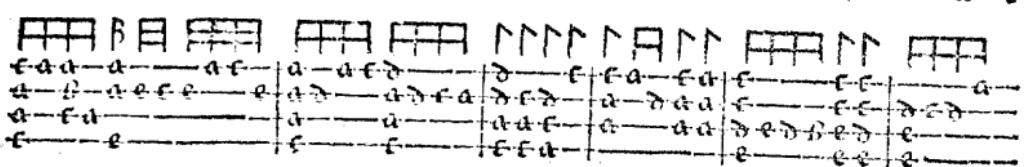
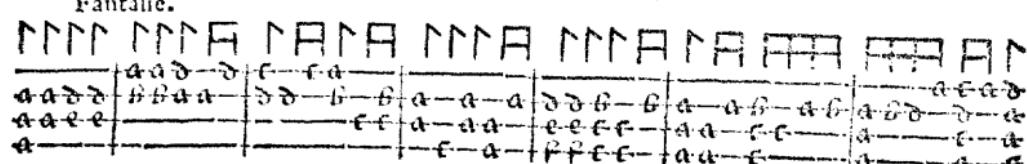
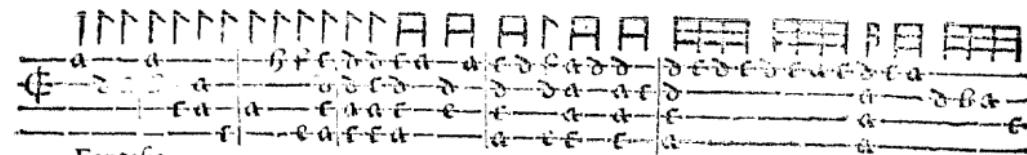
AAA AAA AAA AAA AAA AAA AAA AAA
f f a f d f c d f g f d e a a a
f c a d d a a f a f a a a f
a f a d a a a c e d e a f a a
a d f a a a a a a a a a a
c e a c e a f
c a e a c e
a

AA AAA AAA AAA AAA AAA AAA AAA
c c f a a d e a a f d f f f f
d e a f c d d f c f a a d e a f
a a d e d c f f f a a a a a
a a e e e a c f f e a a a a
e a a a a

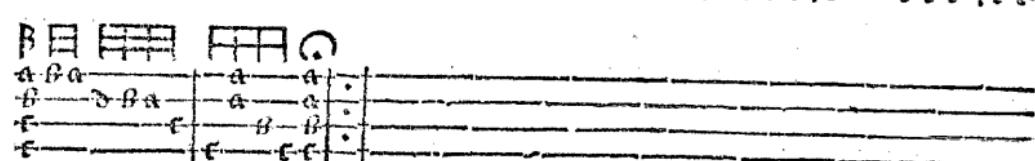
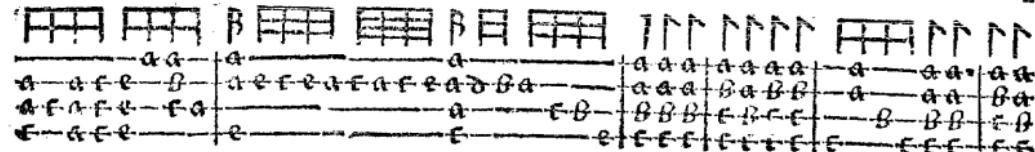
AA AAA AAA AAA AAA AAA AAA AAA
d d f a a c e a a f a a a a a
d c d d d c c a a f a a a a a
a a f e c c a a a f a a a a a
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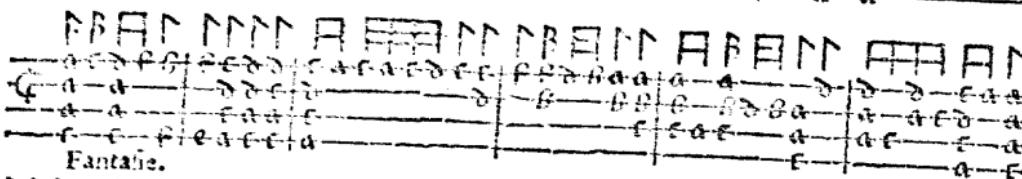
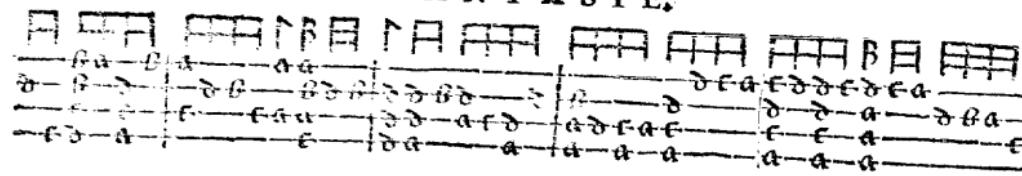
FANTASIE.



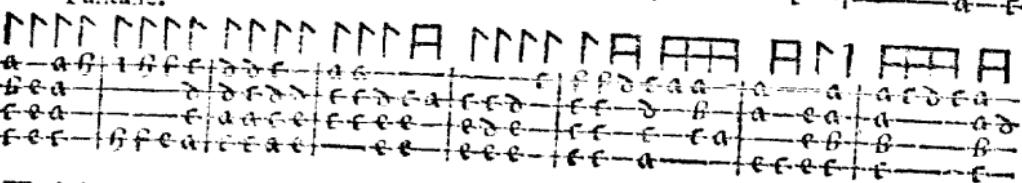
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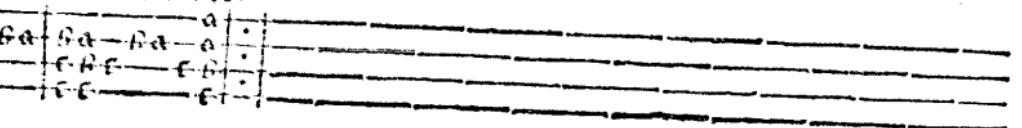
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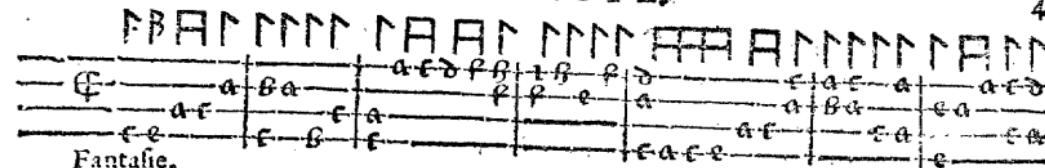
Fantasia.



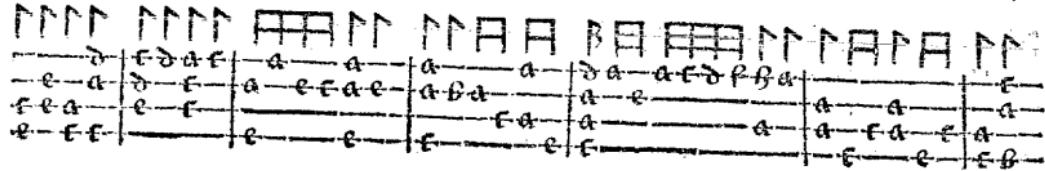
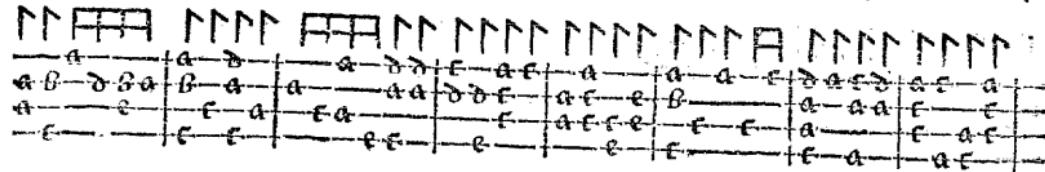
A ↑ A



FANTASIE.



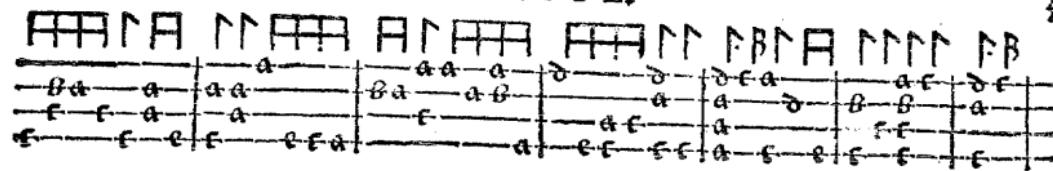
Fantasia.



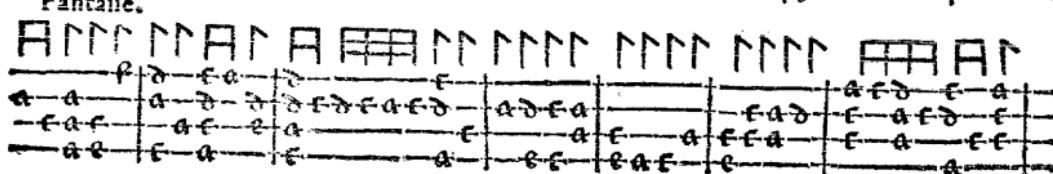
FANTASIE.



FANTASIE.



RANTIO



FANTASIE.

Three staves of musical notation for a string instrument, likely a cello or bass. The notation consists of vertical strokes and horizontal dashes. The first staff begins with a large 'A' and ends with a 'B'. The second staff begins with a 'B' and ends with a 'C'. The third staff begins with a 'C'.

FANTASIE.

Three staves of musical notation for a string instrument, likely a cello or bass. The notation consists of vertical strokes and horizontal dashes. The first staff begins with a large 'A' and ends with a 'B'. The second staff begins with a 'B' and ends with a 'C'. The third staff begins with a 'C'.

Antafie.

Three staves of musical notation for a string instrument, likely a cello or bass. The notation consists of vertical strokes and horizontal dashes. The first staff begins with a large 'A' and ends with a 'B'. The second staff begins with a 'B' and ends with a 'C'. The third staff begins with a 'C'.

B 2

CHANSON.



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Elas mon Dieu,

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CHANSON.

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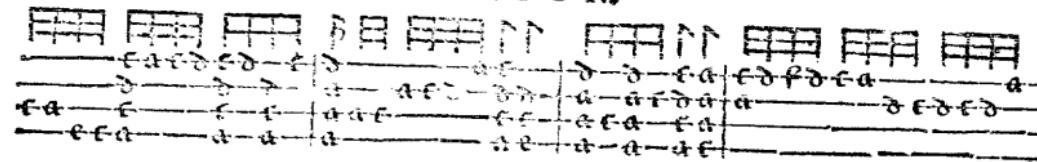
97.

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100.

CHANSON.



Musical notation for Chanson 1, consisting of four staves of musical symbols and corresponding vocalizations below them.

Stave 1:

e-a-d-e-d-t-d b-a-
d-d-a-c-e-d-f-d-e-a-a
e-a-c-t-o-a-t-c-f-a-t-a-d-a-a
e-c-a-a-a-a-e-a-a-a-a-a

Stave 2:

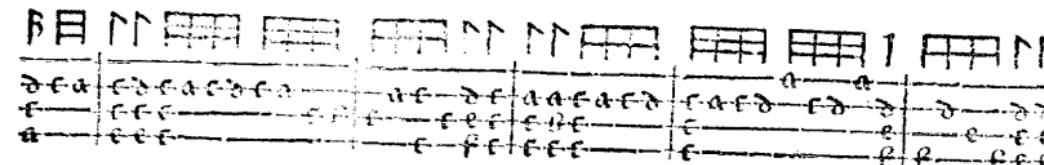
d-e-a-c-e-a-c-e-a-c
a-f-e-e-e-e-e-e-e-e-e-e
t-c-f-f-f-f-f-f-f-f-f
a-e-e-e-e-e-e-e-f-f-f-f

Stave 3:

a-a-e-d-t-a-a-d-a-c-e-d-f-d-e-a-f-a
e-d-d-d-d-a-d-b-a-a-a-e-d-d
t-a-t-a-f-a-t-f-a-f-a-f-a-f-a-f-a-f-a
f-a-a-a-a-a-a-a-a-a-f-a-f

Stave 4:

f-e-f-f-f-f-f-f-f-f-f-f
d-c-f-e-e-e-e-e-e-e-e-e
e-a-a-a-a-a-a-a-a-a-a
e-t-t-t-t-t-t-t-t-t-t-t



Musical notation for Chanson 2, consisting of four staves of musical symbols and corresponding vocalizations below them.

Stave 1:

b-a-
d-e-a-c-e-a-c-e-a-c
a-f-e-e-e-e-e-e-e-e-e-e
t-c-f-f-f-f-f-f-f-f-f-f

Stave 2:

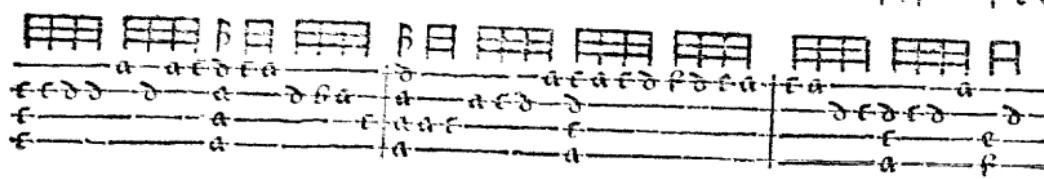
a-a-e-d-t-a-a-d-a-c-e-d-f-d-e-a-f-a
e-d-d-d-d-a-d-b-a-a-a-e-d-d
t-a-t-a-f-a-t-f-a-f-a-f-a-f-a-f-a-f-a
f-a-a-a-a-a-a-a-a-a-f-a-f

Stave 3:

a-a-a-a-a-a-a-a
e-e-e-e-a-a-a-a
e-a-a-a-a-e-a-a-a
e-e-e-e-e-e-e-e

Stave 4:

a-a-a-a-a-a-a-a
e-e-e-e-a-a-a-a
e-a-a-a-a-e-a-a-a
e-e-e-e-e-e-e-e



Musical notation for Chanson 3, consisting of four staves of musical symbols and corresponding vocalizations below them.

Stave 1:

b-a-
d-e-a-c-e-a-c-e-a-c
a-f-e-e-e-e-e-e-e-e-e-e
t-c-f-f-f-f-f-f-f-f-f-f

Stave 2:

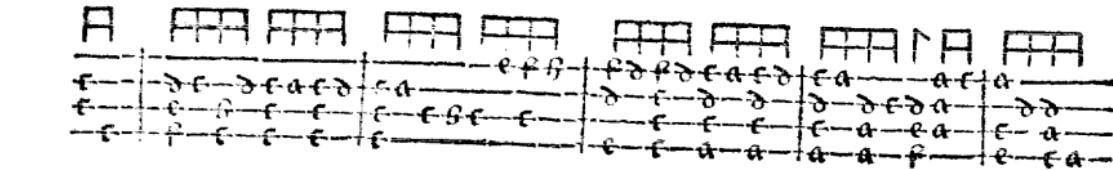
a-a-e-d-t-a-a-d-a-c-e-d-f-d-e-a-f-a
e-d-d-d-d-a-d-b-a-a-a-e-d-d
t-a-t-a-f-a-t-f-a-f-a-f-a-f-a-f-a-f-a
f-a-a-a-a-a-a-a-a-a-f-a-f

Stave 3:

a-a-a-a-a-a-a-a
e-e-e-e-a-a-a-a
e-a-a-a-a-e-a-a-a
e-e-e-e-e-e-e-e

Stave 4:

a-a-a-a-a-a-a-a
e-e-e-e-a-a-a-a
e-a-a-a-a-e-a-a-a
e-e-e-e-e-e-e-e



Musical notation for Chanson 4, consisting of four staves of musical symbols and corresponding vocalizations below them.

Stave 1:

b-a-
d-e-a-c-e-a-c-e-a-c
a-f-e-e-e-e-e-e-e-e-e-e
t-c-f-f-f-f-f-f-f-f-f-f

Stave 2:

a-a-e-d-t-a-a-d-a-c-e-d-f-d-e-a-f-a
e-d-d-d-d-a-d-b-a-a-a-e-d-d
t-a-t-a-f-a-t-f-a-f-a-f-a-f-a-f-a-f-a
f-a-a-a-a-a-a-a-a-a-f-a-f

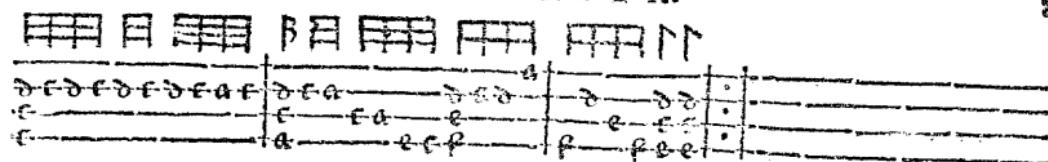
Stave 3:

a-a-a-a-a-a-a-a
e-e-e-e-a-a-a-a
e-a-a-a-a-e-a-a-a
e-e-e-e-e-e-e-e

Stave 4:

a-a-a-a-a-a-a-a
e-e-e-e-a-a-a-a
e-a-a-a-a-e-a-a-a
e-e-e-e-e-e-e-e

CHANSON.



Musical notation for Chanson 5, consisting of four staves of musical symbols and corresponding vocalizations below them.

Stave 1:

d-e-d-f-d-e-a
c-a-f
a-e-f
e-c-f
d-e-d
a-e-f
d-d

Stave 2:

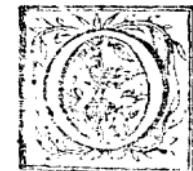
d-e-d-f-d-e-a
c-a-f
a-e-f
e-c-f
d-e-d
a-e-f
d-d

Stave 3:

d-e-d-f-d-e-a
c-a-f
a-e-f
e-c-f
d-e-d
a-e-f
d-d

Stave 4:

d-e-d-f-d-e-a
c-a-f
a-e-f
e-c-f
d-e-d
a-e-f
d-d



Musical notation for Chanson 6, consisting of four staves of musical symbols and corresponding vocalizations below them.

Stave 1:

c-a-a
d-e-d-b-a
a-a-c
e-e-e
c-a-a
d-e-d
a-a-f

Stave 2:

c-a-a
d-e-d-b-a
a-a-c
e-e-e
c-a-a
d-e-d
a-a-f

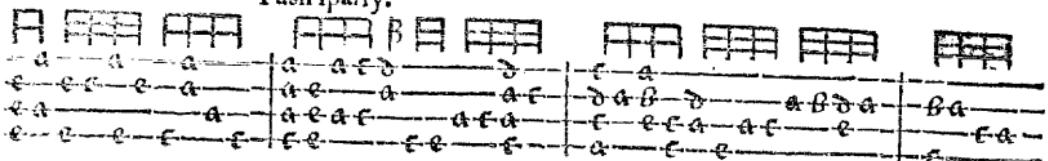
Stave 3:

c-a-a
d-e-d-b-a
a-a-c
e-e-e
c-a-a
d-e-d
a-a-f

Stave 4:

c-a-a
d-e-d-b-a
a-a-c
e-e-e
c-a-a
d-e-d
a-a-f

Pasi sparsy.



Musical notation for Chanson 7, consisting of four staves of musical symbols and corresponding vocalizations below them.

Stave 1:

a-a-a
a-a-e
a-a-a
a-a-e
a-a-a
a-a-e
a-a-a

Stave 2:

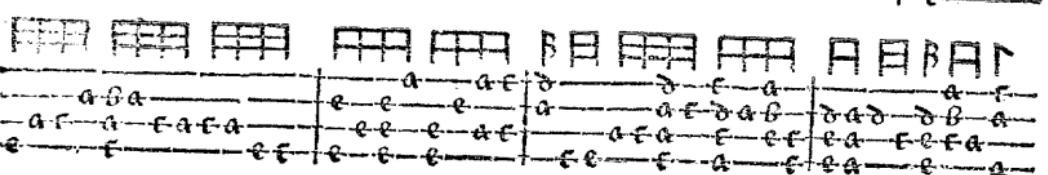
a-a-a
a-a-e
a-a-a
a-a-e
a-a-a
a-a-e
a-a-a

Stave 3:

a-a-a
a-a-e
a-a-a
a-a-e
a-a-a
a-a-e
a-a-a

Stave 4:

a-a-a
a-a-e
a-a-a
a-a-e
a-a-a
a-a-e
a-a-a



Musical notation for Chanson 8, consisting of four staves of musical symbols and corresponding vocalizations below them.

Stave 1:

a-a-a
a-a-e
a-a-a
a-a-e
a-a-a
a-a-e
a-a-a

Stave 2:

a-a-a
a-a-e
a-a-a
a-a-e
a-a-a
a-a-e
a-a-a

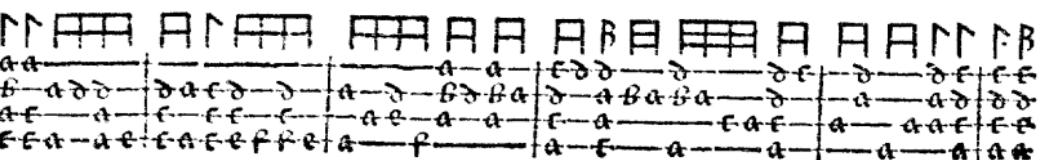
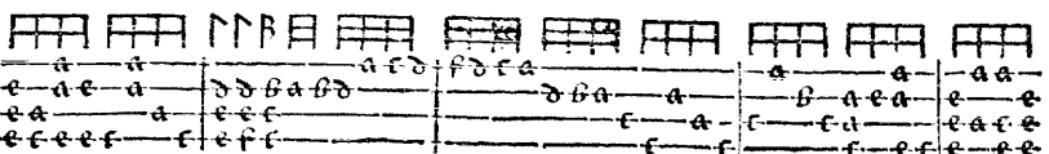
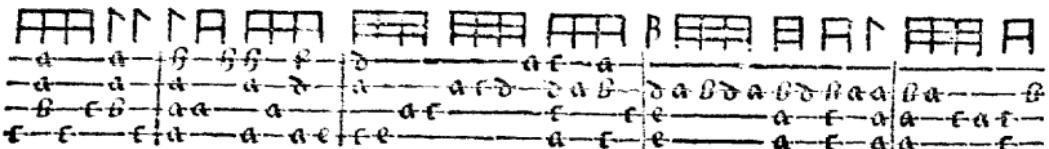
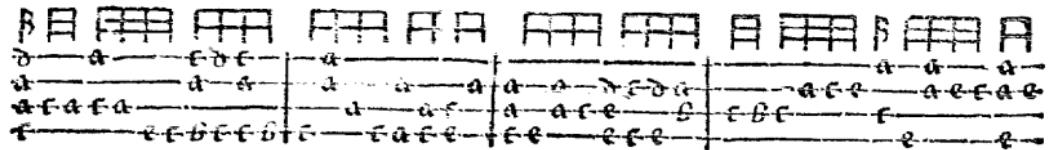
Stave 3:

a-a-a
a-a-e
a-a-a
a-a-e
a-a-a
a-a-e
a-a-a

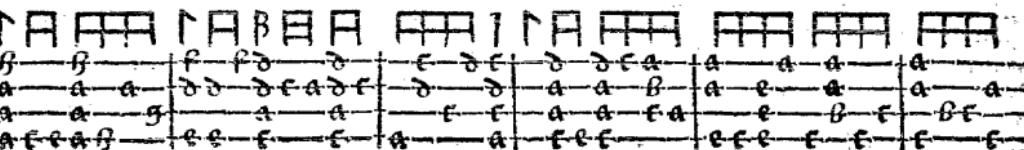
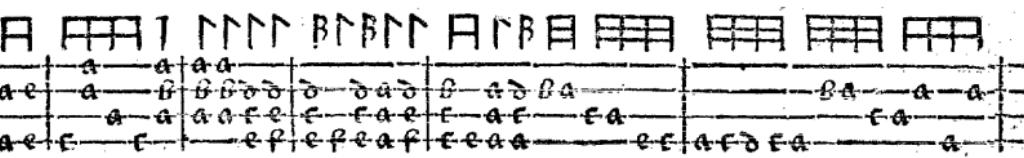
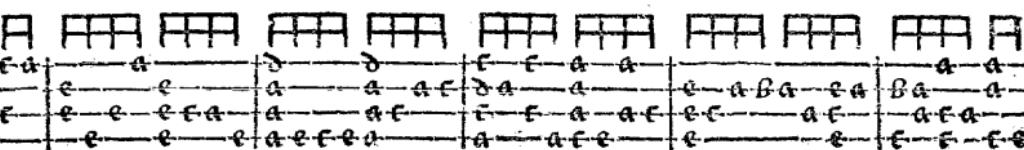
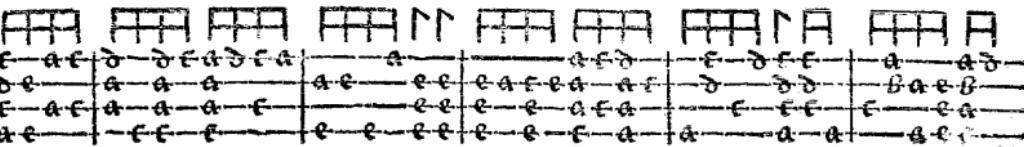
Stave 4:

a-a-a
a-a-e
a-a-a
a-a-e
a-a-a
a-a-e
a-a-a

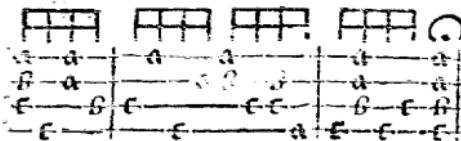
CHANSON.



CHANSON.



CHANSON.



1

d f f f g f f f d c a d e a a f
f ad d d a ad e b b d d
a a a a a a e f f f f f
e f e f e f f f f f f f
Oulan honneur.

f d c a f f f f f f f f f f f f
f e f d e d f f f f f f f f f f f
f e e a f e a c e e e c f f f f f
f f f f f f f f f f f f f f f f f

c a d e a a a a a a a a a a a a
d b f a e e e e e e e e e e e e
f e f f f f f f f f f f f f f f f
a a a a a a a a a a a a a a a a

CHANSON.

18

a c d f f f f f f f f f f f f f f
d d d d d d d d d d d d d d d d
e e e e e e e e e e e e e e e e e e
e e e e e e e e e e e e e e e e e e

f a a a d e a a a a a a a a a a a
d d d d d d d d d d d d d d d d d
e e e e e e e e e e e e e e e e e e
e e e e e e e e e e e e e e e e e e

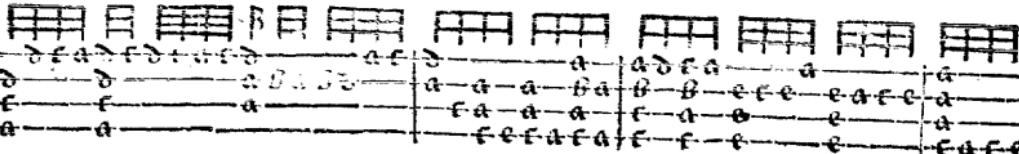
a a a a a a a a a a a a a a a a a
d e a a a a a a a a a a a a a a a
a a a a a a a a a a a a a a a a a
f a e e e e e e e e e e e e e e e e
f f f f f f f f f f f f f f f f f f

f f f f f f f f f f f f f f f f f f
a a a a a a a a a a a a a a a a a
d d d d d d d d d d d d d d d d d
e e e e e e e e e e e e e e e e e e
f f f f f f f f f f f f f f f f f f

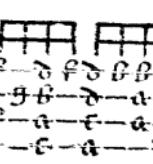
C 2

CHANSON.



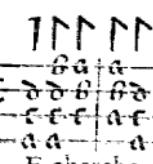


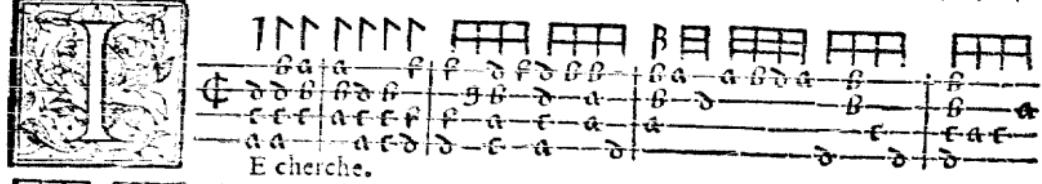
d f a d f d t u s d a e d a a d e a a g
d d a b a b z a a a a b b e c e e a e a a
f f a a a a f a a a e a e e a a
a a f e f a f a f t e e f a e



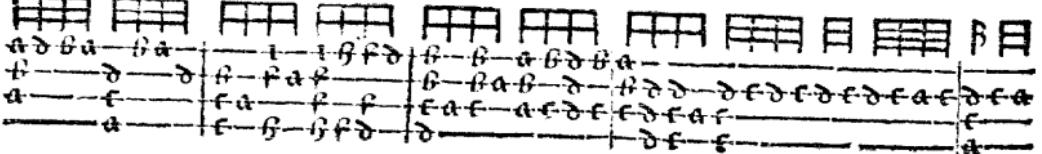


f a e d e d f d f e f a f a f a d e a a e d d
a f d d a a a a d a a d f a a e d a :
a f f e a a a a a f b c a :
a e e c f .



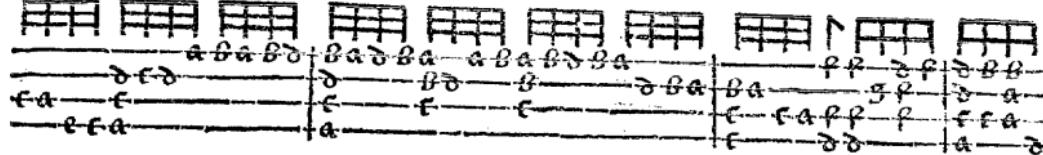


b a a f f d f d b b b a a b d a a :
f d d b b d d d b d a a b d a a :
c e f a e f f a c a a b d a a :
a a a c d d c a d d d b d a a :
E cherche.

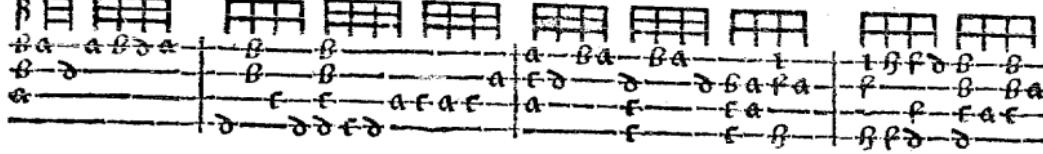


a d b a b a t i f f d b b a g d b a
f d d d f a f f b b b d d d f d e d e a c d e a
a e f a f f f a f a e d e e d e a
a e b b f d d d f e e f .

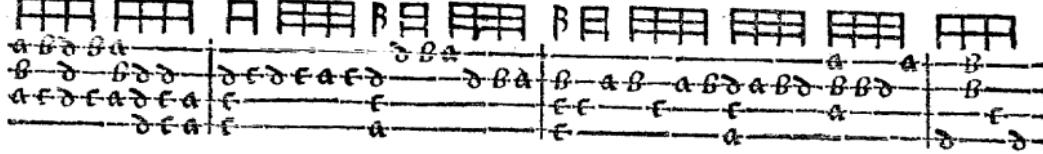
CHANSON



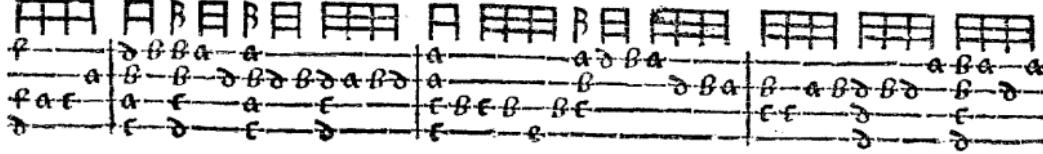
a b a b d d b a d b a a b a b d b a a p p d f d b b
d f d d b d b d b a a b a b d b a a :
f a f c f c f c f a f p p f f a a :
e c a a c a a c a a d d a a :



b a b d a a b b a a b a a b a a :
b d d b b d d b a a b a a b a a :
a c f a c a f a c a f a c a f a :
d d d e d d e d d e d d e d d :



a b d b a a b a a b a a b a a b a a :
b d d b b d d b a a b a a b a a b a a :
a f d e a d e a f e f e f a a b d a b d b b d b b d b
d c a f a a c a a f a a c a a d d a d d b b d b b d b :

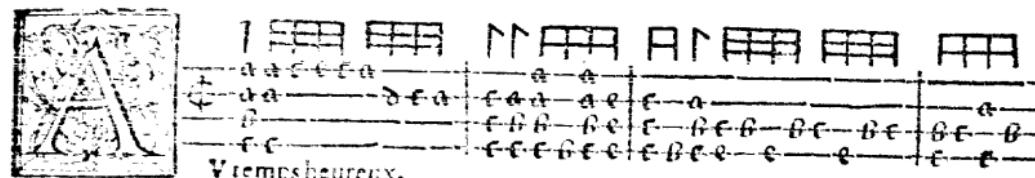


f f d b b a a a b a a d b a a b a a b a a :
a b b b d b d a b d a b a b d b d b d b d b d b
f a f a e f a f c f c f c f c f c d d d d :

CHANSON

A musical score page titled "CHANSON" featuring four staves of music notation. The notation is unique, using vertical bars with horizontal strokes and dots, accompanied by letter names such as 'a', 'b', 'd', 'f', 'g', 'e', 'c', and 'b' placed below the bars.

A musical score page titled "CHANSON" featuring three staves of music notation. The notation consists of vertical bars with horizontal strokes and dots, with accompanying letter names like 'f', 'd', 'g', 'e', 'c', and 'a' placed below each bar.



A musical score page titled "CHANSON" featuring four staves of music notation. The notation consists of vertical bars with horizontal strokes and dots, with accompanying letter names like 'a', 'd', 'e', 'f', 'g', 'e', 'c', and 'b' placed below each bar.

CHANSON

A musical score page titled "CHANSON" featuring five staves of music notation. The notation consists of vertical bars with horizontal strokes and dots, with accompanying letter names like 'a', 'c', 'e', 'f', 'g', 'e', 'c', and 'b' placed below each bar.

A musical score page titled "CHANSON" featuring five staves of music notation. The notation consists of vertical bars with horizontal strokes and dots, with accompanying letter names like 'f', 'a', 'c', 'e', 'f', 'g', 'e', 'c', and 'b' placed below each bar.

A musical score page titled "CHANSON" featuring five staves of music notation. The notation consists of vertical bars with horizontal strokes and dots, with accompanying letter names like 'a', 'c', 'e', 'f', 'g', 'e', 'c', and 'b' placed below each bar.

A musical score page titled "CHANSON" featuring five staves of music notation. The notation consists of vertical bars with horizontal strokes and dots, with accompanying letter names like 'c', 'e', 'f', 'g', 'e', 'c', and 'b' placed below each bar.

CHANSON.

CHANSON.

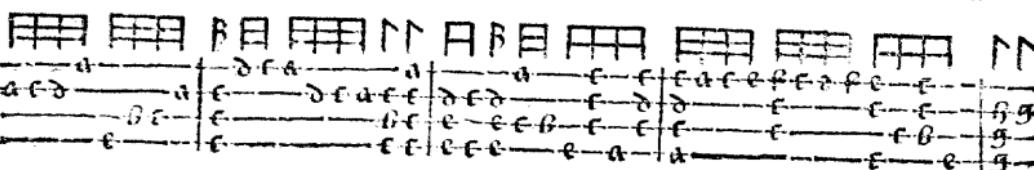
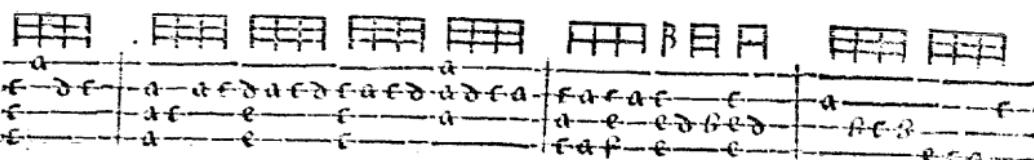
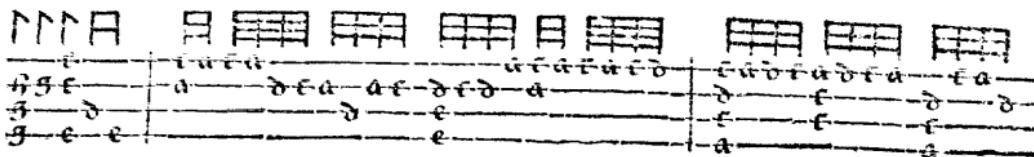
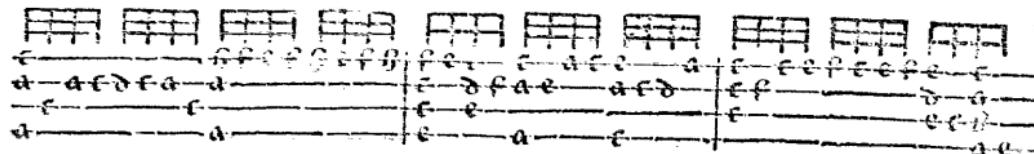
CHANSON 1



Visouhaitez

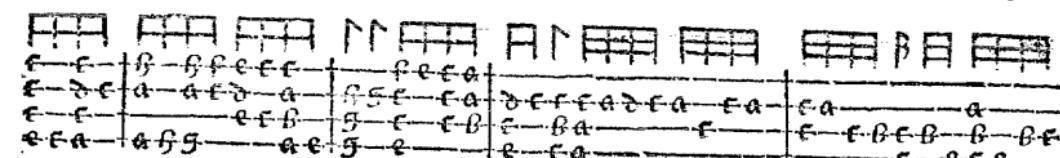
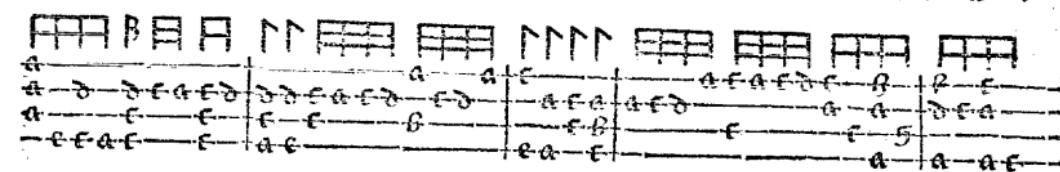
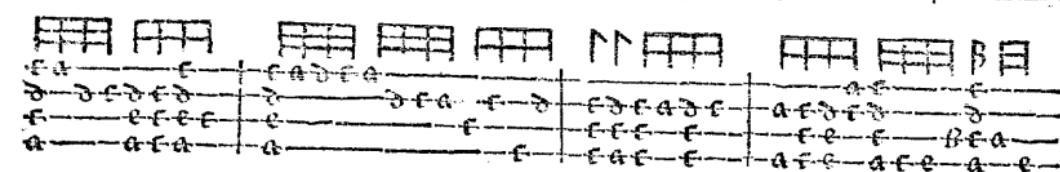
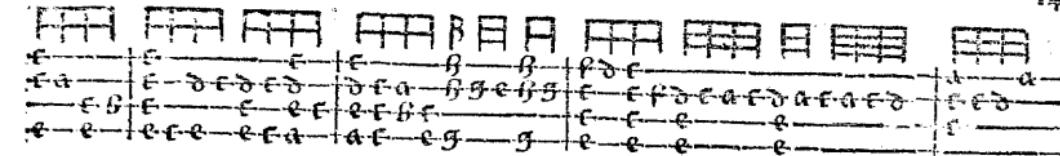
D

CHANSON.



CHANSON.

14



D 2

CHANSON.



CHANSON.

A a d d e d d i d c d t a a c f e
a f e f f b f a a a e d b e d e
f e e e e e c a f a e e e e



V a e d d e a e d d e a a c d d e a
d d a f d d b a b d a b b d a b d a
e f a e e f a e e f a e e f a e e f a e
a e f f e a e f f e a e f f e a e f f e a

N mesnagier viellard,

H d d d f a f d d a a c d d a f d d f f d
a a b d a d d a a d b d a a a d b d a a a a
a a c a f a c e f a e f a e f a e f a e f a e
e c a a f a c e f a c e f a c e f a c e f a c e

F f d d d f d f e a f d a d f a d f a d f a
f a f d d b a d a a d f d d a d d d b d d b d
f f a c a a c e e f e f a a f f e e f e e f e
e c a e a f f a e f f a e f f a e f f a e f f a

CHANSON.

B a
d e a f d d a a d d a a d d a a d d a a d d a
a d a a g d d a a d d a a d d a a d d a a d d a
a f a a c f e a a f a a f a a f a a f a a f a
a a

A a f a a f a a f a a f a a f a a f a a f a
d d d d d f d d d d d f d d d d d f d d d d
a a f d d a a f d d a a f d d a a f d d a a f d
c f f f a a f f a a f f a a f f a a f f a a f f
a a

D d d d a a f d d d a a f d d d a a f d d d
a a d d b d d d d d d d d d d d d d d d d
c f c f c f c f c f c f c f c f c f c f c f
a a f f e a a f f e a a f f e a a f f e a a f f
a a

D d d d a a f d d d a a f d d d a a f d d d
f d d d f d f e a f d a a d d b d b d d f d d
e f a c e f a a f e a a f a a f e a a f e a
e a a f f a a a f f a a a f f a a a f f a a a

CHANSON.

M M M M A A A A A A A A A A A A A A
 d d d d d abdd abd abd abd a bbd abd a
 a ca c ca a fa f e t aaf aa
 aca aee a fe fe a ee

A A A A A A A A B B B B B B B B B B B B
 e a d d d d d d d d d d d d d d d d d d
 d bba a d ad d aa dad da d d d d b d ad d
 fe aa ca c aa aef aaa ea a a eaf aa
 aa ef a a eaf a a eaf a et

M A A A A A A A A A A A C
 ded dd d d d d d d a dada d f a :
 addda d ad da d d d b a dada d f a :
 ca a a e a a a a a a a a a a a a a a a a
 aa a a a e a a a a a a a a a a a a a a a



CHANSON.

A A A A B B B B B B B B B B B B B B
 d
 a
 a
 e a a a a a a a a a a a a a a a a a a a
 'Ayle rebours'

A
 d
 a
 a
 e a a a a a a a a a a a a a a a a a a a
 a

A
 d
 a
 e e e e a e e e a a a a a a a a a a a a
 f f f f e da a a a f f f f f f f f f f f

A E D F A C D D E D E A D
 d b a b a d d a d b a a :
 e a f a f a f a f a
 a a a a a a a a

CHANSON.

Iene veux plus à mon mal contentir.

CHANSON.

17



Ay cherché la science.

E



CHANSON.

M A M A M A M A A B A A A

f ed d b d *f* ed e ed a f de a ed
f ed f ed ac *f* ed e fed a c
ed ea *f* ed ea *f* ed ea

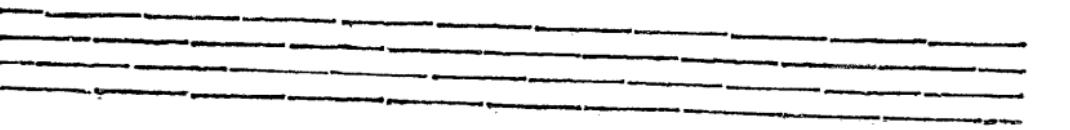
Ous estes la peronne.

M A M A M A M A A B A A A

a ff *f* d *d* d *b* a *e* d *e* *b* *b* *f*
f *b* *b* *b* *f* *f* *d* *b* *d* *d* *d* *d* *d* *d*
e *c* *e* *f* *c* *f* *c* *d* *a* *e* *c* *f* *c* *f* *a* *a*
d *d* *d* *d* *d* *d* *d* *a* *d* *a* *a* *f* *d* *e* *a*

A A B B A A B B B B C

f d *d* *b* a *e* *f* :
f *f* *d* *b* *d* *e* *d* *e* *a* *d* :
e *f* *f* *d* *a* *f* *a* *c* :
a *d* *a* *d* *a* *e* *a* :



CHANSON.

M A M A M A M A M A M A M A

a add *d* *ee* *a* *aa* *a* *d* *ea* *aa* *a* *d* *c* *a*
f *ae* *a* *bd* *d* *ab* *bae* *a* *db* *bae* *d* *ad* *b*
a *aaa* *a* *ce* *ta* *e* *ta* *ea* *ea* *a* *caae* *ea* *ea* *a*
e *ccc* *e* *a* *e* *eee* *e* *e* *cc* *e*

La la ie nel'osc dire.

M A M A M A M A M A M A M A

aa *a* *aa* *ad* *i* *a* *d* *d* *b* *a* *a* *ddd* *bd*
bbae *a* *aa* *ac* *d* *ae* *a* *db* *be* *a* *aaa* *aa*
ccae *a* *aa* *a* *ca* *ae* *ace* *a* *fe* *a* *a* *a*
ec *cc* *cc*

M A M A M A M A M A M A M A

ea *d* *de* *a* *a* *a* *ad* *d* *ee* *a* *aa* *a* *d* *ea*
d *a* *dd* *a* *d* *ba* *be* *ad* *dd* *ab* *bae* *a* *ad* *b*
ea *ef* *a* *e* *aa* *ee* *a* *ae* *f* *f* *caae* *ea*
f *ef* *a* *f* *ee* *a* *e* *eee* *e* *a* *e* *eee* *e*

M A M A M A M A M A M A M A

aa *a* *ce* *de* *a* *aa* *a* *a* *.*
bbae *d* *ad* *b* *bbae* *a* *a* *.*
a *ccae* *ea* *a* *caae* *a* *a* *.*
e *ef* *c* *cc* *c* *cc* *c* *cc* *c* *cc* *c*



CHANSON.

15

CHANSON.

Eau de lagni.

16

CHANSON.

17

CHANSON.

18

CHANSON.

CHANSON.

19

19

CHANSON.

20

CHANSON.

21

CHANSON.

22

CHANSON.

E ;



CHANSON.

Ourvn plaisir.

CHANSON.



CHANSON.

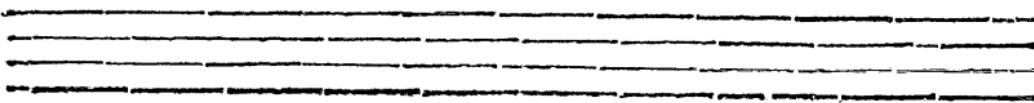
A musical score for a single instrument, likely a harp or lute, featuring a staff with vertical stems and horizontal dashes indicating pitch and rhythm. The notation is organized into measures separated by vertical bar lines. The notes are primarily represented by vertical stems with horizontal dashes at different heights. Measures include patterns like 'a c d d | c d d d e f |' and 'd e f e | c e f e |'. The score concludes with a final measure ending in a double bar line.

Vieur au jour.

A continuation of the musical score, starting with a new section of notation. The staff begins with 'f a | a c |' followed by a series of measures with vertical stems and horizontal dashes. The notation includes patterns such as 'd d | d a |' and 'e f | e f |'. The section ends with a measure ending in a double bar line.

Ter.

A continuation of the musical score, starting with a new section of notation. The staff begins with 'f d | a |' followed by a series of measures with vertical stems and horizontal dashes. The notation includes patterns such as 'd d | d a |' and 'e f | e f |'. The section ends with a measure ending in a double bar line.



CHANSON.

A musical score for a single instrument, likely a harp or lute, featuring a staff with vertical stems and horizontal dashes indicating pitch and rhythm. The notation is organized into measures separated by vertical bar lines. The notes are primarily represented by vertical stems with horizontal dashes at different heights. Measures include patterns like 'a | f |' and 'd d | d a |'. The score concludes with a final measure ending in a double bar line.

Vand viendra la clarté.

A continuation of the musical score, starting with a new section of notation. The staff begins with 'a | a |' followed by a series of measures with vertical stems and horizontal dashes. The notation includes patterns such as 'd d | d a |' and 'e f | e f |'. The section ends with a measure ending in a double bar line.

A continuation of the musical score, starting with a new section of notation. The staff begins with 'a | f |' followed by a series of measures with vertical stems and horizontal dashes. The notation includes patterns such as 'd d | d a |' and 'e f | e f |'. The section ends with a measure ending in a double bar line.

A continuation of the musical score, starting with a new section of notation. The staff begins with 'a | f |' followed by a series of measures with vertical stems and horizontal dashes. The notation includes patterns such as 'd d | d a |' and 'e f | e f |'. The section ends with a measure ending in a double bar line.



CHANSON.

Musical score for Chanson 1, featuring a single staff with vertical stems and horizontal dashes indicating pitch and rhythm. The key signature is C major (no sharps or flats). The melody consists of eighth and sixteenth note patterns.

Vete seit amy d'estre ainsi.

Musical score for Chanson 1, featuring a single staff with vertical stems and horizontal dashes indicating pitch and rhythm. The key signature is C major (no sharps or flats). The melody continues with eighth and sixteenth note patterns.

Musical score for Chanson 1, featuring a single staff with vertical stems and horizontal dashes indicating pitch and rhythm. The key signature is C major (no sharps or flats). The melody continues with eighth and sixteenth note patterns.

Musical score for Chanson 1, featuring a single staff with vertical stems and horizontal dashes indicating pitch and rhythm. The key signature is C major (no sharps or flats). The melody concludes with eighth and sixteenth note patterns.

CHANSON.

22

Musical score for Chanson 2, featuring a single staff with vertical stems and horizontal dashes indicating pitch and rhythm. The key signature is C major (no sharps or flats). The melody consists of eighth and sixteenth note patterns.

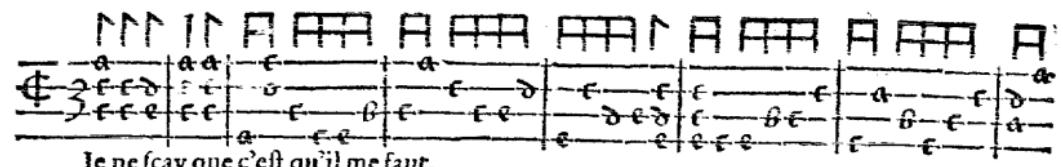
Musical score for Chanson 2, featuring a single staff with vertical stems and horizontal dashes indicating pitch and rhythm. The key signature is C major (no sharps or flats). The melody continues with eighth and sixteenth note patterns.

Musical score for Chanson 2, featuring a single staff with vertical stems and horizontal dashes indicating pitch and rhythm. The key signature is C major (no sharps or flats). The melody continues with eighth and sixteenth note patterns.

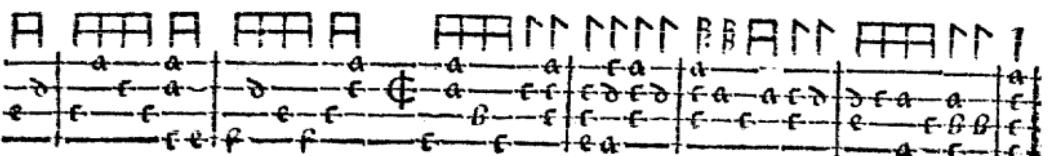
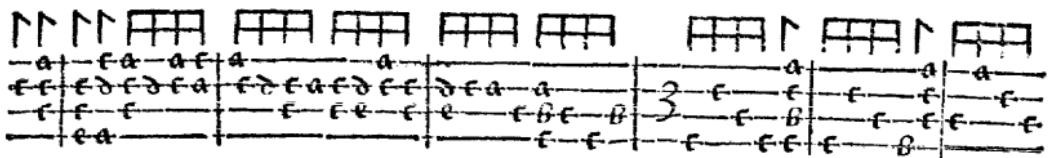
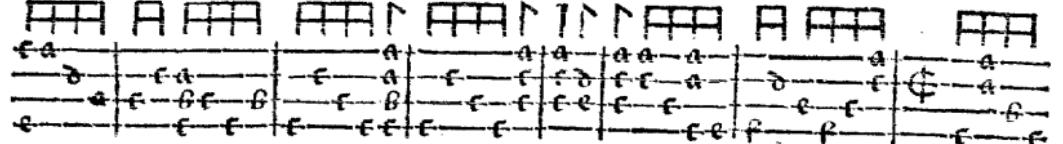
Musical score for Chanson 2, featuring a single staff with vertical stems and horizontal dashes indicating pitch and rhythm. The key signature is C major (no sharps or flats). The melody concludes with eighth and sixteenth note patterns.

F 2

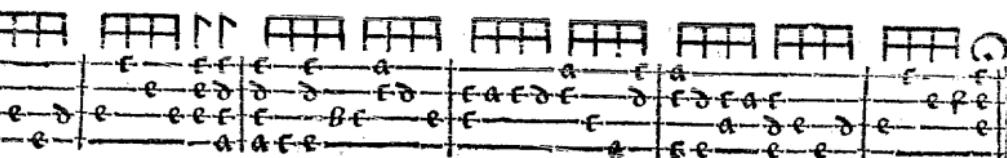
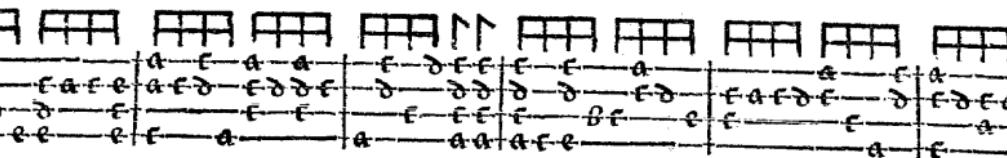
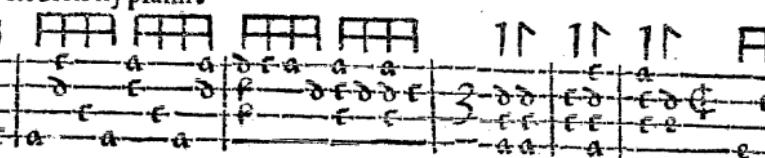
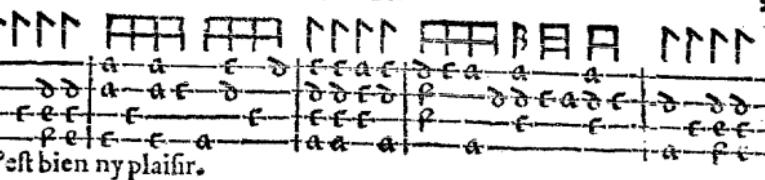
CHANSON.



Le ne fçay que c'est qu'il me faut.



CHANSON.



CHANSON.



MAN MAN MAN MAN MAN MAN
 a a f a a a a a a a a a a
 f e e a d d e f d f a f d e a f e a f
 f e e f b e f e e b e e b e f f f f
 e e e f a c e a f a a f f e e e e e
 'Ay tant bon credit qu'on voudra.

MAN MAN MAN MAN MAN MAN MAN MAN
 f a a a a a a a a a a a a a a
 d d d d d d d d d d d d d d
 b e f e e f b e f e e f b e f e e f b e f
 a f e a a t a a f f f f f f f f f f
 f

MAN MAN MAN MAN MAN MAN MAN MAN
 a f a a a a a a a a a a a a a
 d d a e d c e e a a a a a a a a
 e e e g e b f b e f d e d e e b b f f f
 f f f e a c e e e c f a f a f e f e a
 f f f e a c e e e c f a f a f e f e a

MAN MAN MAN MAN MAN MAN MAN MAN
 f a f a a a a a a a a a a a a a
 f d f a a a a a a a a a a a a a
 f e a f f f b e f b e f b e f b e f
 f e f f f f f f f f f f f f f f f f

CHANSON.



MAN MAN MAN
 a
 f e d e f b : : : : : : : : : : : : : : : : : : :
 a f f e f b : : : : : : : : : : : : : : : : : : :
 e e e f e : : : : : : : : : : : : : : : : : : :

S MAN MAN MAN MAN MAN MAN MAN MAN
 a b d a d f a a b d a d f a a b d a d f a a b d a
 f 3 b d f f g f g f b d f d b d f d b d f d b d f
 a a a f a a a a a a a a a a a a a a a a a a a
 Ice n'est amour qu'est se.

MAN MAN MAN MAN MAN MAN MAN
 a
 f b a f b a f b a f b a f b a f b a f b a f b a
 b b a b b a b b a b b a b b a b b a b b a b b
 a
 e f a a f d d f d d f d d f d d f d d f d d
 a

A corde auallée.

CHANSON.

Musical notation for the first part of the song 'CHANSON.' featuring four staves of vertical note heads. Below the notation is the lyrics:

Amour ha pouoir sur les dieus.

Musical notation for the second part of the song 'CHANSON.' featuring four staves of vertical note heads.

Musical notation for the third part of the song 'CHANSON.' featuring four staves of vertical note heads.

Musical notation for the fourth part of the song 'CHANSON.' featuring four staves of vertical note heads.

CHANSON.

25



Musical notation for the first part of the song 'CHANSON.' featuring four staves of vertical note heads. Below the notation is the lyrics:

Li payme ou non.

Musical notation for the second part of the song 'CHANSON.' featuring four staves of vertical note heads.

Musical notation for the third part of the song 'CHANSON.' featuring four staves of vertical note heads.

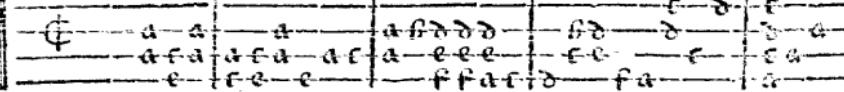
Musical notation for the fourth part of the song 'CHANSON.' featuring four staves of vertical note heads. A small 'G' is located at the end of the staff.

G



CHANSON.

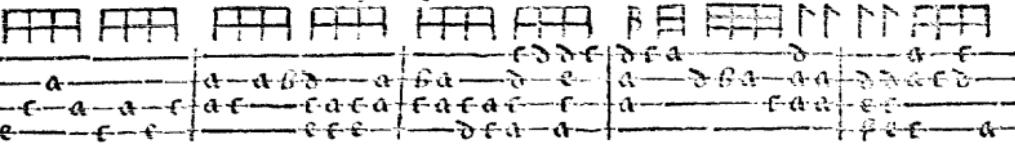
MM MM MM MM MM MM MM



C - a - a - a - abdd - bd - d - a
a - a - a - a - eee - ee - e - ca
e - ee - e - ffacid - fa - a

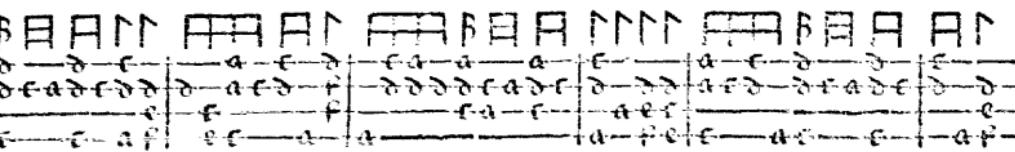
Ous voyons que les hommes.

MM MM MM MM MM MM MM



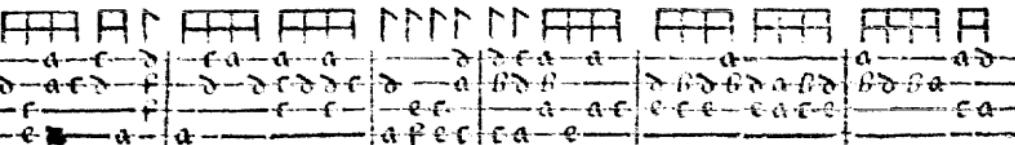
a - a - abd - a - ba - d - e
c - a - a - c - cat - cat - a - ca - e
e - ee - ee - dea - a - fcc - a

MM MM MM MM MM MM MM



d - d - e - a - e - a - e - a - e - d - d - e
deadeedd - d - acd - d - ddddeade - d - dd - acd - deade - d - d
e - f - f - ca - t - aee - f - a - fete - ac - e - af

MM MM MM MM MM MM MM

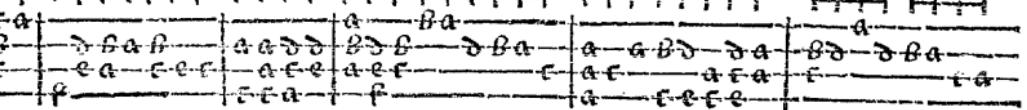


a - e - d - fa - a - a - d - dea - a - a - ad
d - afd - f - d - dcde - d - a - bd - d - bd - bd - a - bd - bd
e - a - a - a - fcc - ca - e - ee - e - ate - ca

CHANSON.

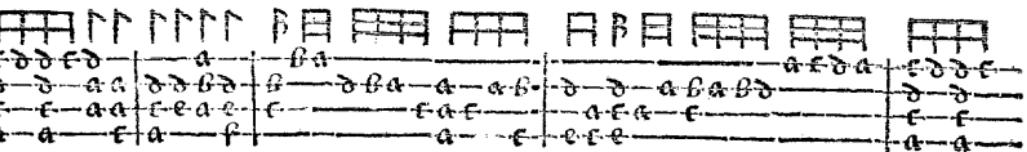
26

MM MM MM MM MM MM MM



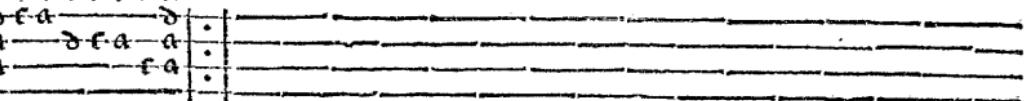
a - Ba - a - Ba - a - abd - da - d - Ba - a - Ba
d - d - Ba - a - Ba
e - ee - ee

MM MM MM MM MM MM MM

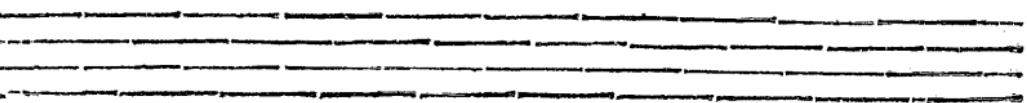


ddde - a - Ba
d - d - aa - dd - Bd - d - d - Ba - a - ab - d - d - ababd - d - d
e - ee - aa - ceae - ee
a - a - ca - f - a - e - ee - a - a - a - a - a - a

B B C



dea - d - :
a - dea - a - :
a - fa - :



G 2

CHANSON.

La pastorella mia.

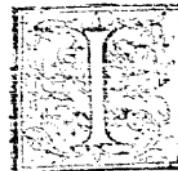
CHANSON.



Argot labourez les vignes.

G 3

CHANSON.



M M M M M A A A A B A A A A A A A
 - a - a - a - a - d - a - a - a - a - a -
 \$ - d - b - d - c - a - e - a - e - d - a - d -
 e - c - a - f - c - a - e - e - e - c - a -
 a - e - c - a - e - e - a - e - e - a - a - e
 Mais femme ne sera.

A A A A A A A A A A B A A B A A A A A A A
 - a - a - a - a - a - d - a - e - d - e - a - a -
 e - a - e - a - e - d - d - a - d - e - d - e - a -
 a - e - e - a - e - a - e - a - e - a - e - a -
 a - e - e - a - e - a - e - a - e - a - e - a -

M A A A A A A M M M M M A A A A A A A
 - f - f - a - a - d - d - a - a - a - a - a -
 d - d - d - d - d - d - a - d - d - d - d - a -
 e - a - a - a - e - e - e - e - e - e - e - e -
 e - e - e - e - e - e - e - e - e - e - e - e -

A A A A A A A A A A A A A A A A B A A A A
 - a - a - a - a - a - a - a - a - a - a - a - a -
 e - d - d - a - a - a - a - a - a - a - a - a -
 f - e - e - a - e - a - a - a - a - a - a - a -

CHANSON.

28

M A A A A A A B A A A A A A A A A A A A
 - a - a - d - d - e - a - a - d - d - e - a - a -
 \$ - d - d - a - d - f - f - d - d - f - f - d - d -
 e - e - f - f - e - e - e - e - e - e - e - e -
 f - f - f - f - a - a - a - a - a - a - a - a -
 Amour ne sçauriez vous apprendre.

A A A A A A A A A A B A A B A A A A A A A
 - a - a - a - a - a - a - a - a - a - a - a - a -
 d - d - d - d - d - d - a - a - a - a - a - a -
 e - e - e - e - e - e - a - a - a - a - a - a -
 f - f - f - f - a - c - e - e - e - e - e - e -

B A A A A A A B A A A B A A A A A A A A A
 - f - f - f - f - f - f - a - a - a - a - a - a -
 a - f - d - d - d - d - d - a - a - a - a - a -
 e - e - e - e - e - e - e - e - e - e - e - e -
 a - f - f - f - f - f - a - a - a - a - a - a -

A A A A A A A A A A A A A A A A B A A A A
 - a - a - a - a - a - a - a - a - a - a - a - a -
 a - b - a - a - a - a - a - a - a - a - a - a -
 e - e - e - e - e - e - e - e - e - e - e - e -
 a - f - e - f - e - f - e - f - e - f - e - f -

CHANSON.

Musical notation for four staves of a chanson, featuring vertical stems and horizontal dashes indicating pitch and rhythm. The notation is in common time, with a key signature of one sharp (F#). The lyrics are written below the notes:

je sonne la retalite.
 RUM RUM RUM RUM RUM RUM RUM RUM
 f-a-a- cda- af-a- a-a- a-a- a-a-
 add-a-f- c-d- ed-d- dadd- dead-dea- d-
 f-a-a-e- e-e- ac-a- e-f- fa- e-
 ace- eea- e-e- eca-a- a-a- eca-a-
 RUM RUM RUM RUM RUM RUM RUM RUM
 d-e-e- d- d- e-e- d- d- e-e- d- d-
 d-e-e- d- d- e-e- d- d- e-e- d- d-
 d-e-e- d- d- e-e- d- d- e-e- d- d-
 d-e-e- d- d- e-e- d- d- e-e- d- d-
 RUM RUM RUM RUM RUM RUM RUM RUM
 dea- a- a- a- af-ac- a- c- d-
 a- d- e- a- a- da- d- d- d- a- d-
 a- -c- a- a- ee- e- ac- a- f- e- .
 fe- e- e- e- ec- a- f- a- a- a-

CHANSON.



11 RUM RUM RUM RUM RUM RUM RUM RUM
 C B dd- a- d- d- d- d- a- a- a-
 a- e-
 Our m'e longner.

RUM RUM RUM RUM RUM RUM RUM RUM
 dd- a- a- a- ab- a- a- a- a- a-
 e-
 f- f- d- d- d- d- e- e- e- e- e- e-
 Autrement.

RUM RUM RUM RUM RUM RUM RUM RUM
 d- d- a- b- a- a- a- a- a- a-
 f- e-
 a- e- e-

RUM RUM RUM RUM RUM RUM RUM RUM
 a-
 a- e- d- c- b- d- b- d- b- a- b-
 f- e-
 f- f- e- e- e- e- e- e- e- e- e- e-

CHANSON.



Musical notation for the first part of the Chanson, consisting of vertical strokes and horizontal dashes on a five-line staff. The notes are represented by vertical strokes (up or down) and horizontal dashes (long or short).

Es pas semez.

Musical notation for the second part of the Chanson, consisting of vertical strokes and horizontal dashes on a five-line staff. The notes are represented by vertical strokes (up or down) and horizontal dashes (long or short).

Musical notation for the third part of the Chanson, consisting of vertical strokes and horizontal dashes on a five-line staff. The notes are represented by vertical strokes (up or down) and horizontal dashes (long or short).

Musical notation for the fourth part of the Chanson, consisting of vertical strokes and horizontal dashes on a five-line staff. The notes are represented by vertical strokes (up or down) and horizontal dashes (long or short).

CHANSON.

30

Musical notation for the fifth part of the Chanson, consisting of vertical strokes and horizontal dashes on a five-line staff. The notes are represented by vertical strokes (up or down) and horizontal dashes (long or short). The text "Plus neaux estre à la suite." appears above this section.

Musical notation for the sixth part of the Chanson, consisting of vertical strokes and horizontal dashes on a five-line staff. The notes are represented by vertical strokes (up or down) and horizontal dashes (long or short). The text "Autrement." appears above this section.

Musical notation for the seventh part of the Chanson, consisting of vertical strokes and horizontal dashes on a five-line staff. The notes are represented by vertical strokes (up or down) and horizontal dashes (long or short).

Musical notation for the eighth part of the Chanson, consisting of vertical strokes and horizontal dashes on a five-line staff. The notes are represented by vertical strokes (up or down) and horizontal dashes (long or short). The text "C" appears above this section.

H 2

CHANSON.



1 A A A B A A A A A A A B A A

C d d c d b d b b b e d c d e a c d b a b d

e e e a e e c e c d c d e

d d d c d d t d a a d d e

Yez tous amoureux.

A A A A A A A A A A A A A B B

a f d f a a a a a d f a b a a a a a

a a b d c d d b b b d e b d d d d

a c a e a f a f a a a c e e a a c e

a c d d a d d d c e f d a

A A A A B A A A A A A A A B A A

a a b d b a f d b a d b a a b d b a

d f a b d b d f d d f a e b d a b d d f a

f a a a a b b e e e d a

A A A C

a f d f .

d f d .

f e f .

f a a .

CHANSON.



11 A A A A A A A A A A A A A A A A

b d f d a f a f d b a d d a b b a

c f f g f a b d a b d d b a a b b a

a a a e a a e a e a a a a a a a a

a a a a a a e a e a e a e a e a e a

On dieu vostre pitié. A corde auallée.

A A A A A A A A A A A A A A A A

d d a d d a d d a d d a d d a d d a

a a b f d d b a a b d d b a a b d d b a

a a f c e a a d a a a a a a a a a a

t a a c a f c a a a a a a a a a a a a

Autrement.

A A A A A A A A A A A A A A A A

a b a d b a d a b a d a b a d b a

a g f d d b a d b a d b a d b a d b

e c a f a a d a d a a a a a a a a a

e e a t a a f c a a a a a a a a a a a

A A A A A A A A A A A A A C

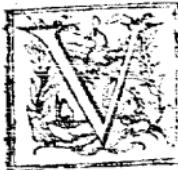
d o a b a d b a a a .

a b d b a d b a d b a d b a

a a d d a d a a a a a a a a a a a a

f a a c a a a a a a a a a a a a a a a

CHANSON.



IN BAA IN BAA IN BAA
a af d c ag a aaa
d dd a ab d a ee e ee
e ee a f af c a a
af ee af e c f

Naduocat.

IN BAA IN BAA IN BAA IN BAA
f d f a a a c d a f d
a b a d b d d f a d
e a f c f ee f af
c e e f e a a f e

IN BAA IN BAA IN BAA IN BAA
f d f d c f a a a f d c a
a c e p e a a b a a b b d s d d
f e e a a c f f a f e c f
a f f e f e f ee e f f e

IN BAA IN BAA IN BAA IN BAA
d e a d d d a a f d a
e e e e c f f e ee f ee
a o a f e f a c f f e ae a ff a

CHANSON.

IN BAA IN BAA IN BAA IN BAA
f a c d d e a d e d a
d a f d d ad d d d b c d
e a c e ee e ee a f e
e e a f f f f f f f

IN BAA IN BAA IN BAA IN BAA
f d f c d f d d d e a
d d a b d b a b d d d b c
e a f c e ee e ee a f e
e e a f f f f f f

IN BAA IN BAA IN BAA IN BAA
f a a c a c d f a a d a a
d d d d d d d d d d
e e e a f a d b a b d d
a f e c e a f a a f a

G
d d d :
a a b d :
- a - e :
- f - :



CHANSON.



CHANSON.

The title of the piece is "Le Meilleur point d'auoir asymé". The musical staff consists of five horizontal lines. It features a variety of note heads, including square and diamond shapes, and rests of different lengths. The notes are connected by vertical stems and horizontal beams, creating a complex rhythmic pattern.



CHANSON.

Scoutez ma complainte.

The musical notation consists of four staves, each with five horizontal lines. Vertical strokes and horizontal dashes are used to represent pitch and rhythm. The first staff begins with a large 'E'. The lyrics "Scoutez ma complainte." are written below the second staff.

CHANSON.

34

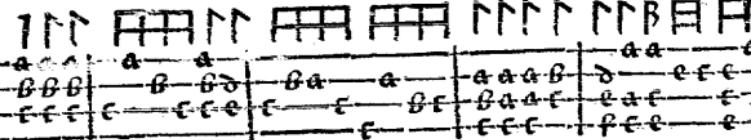
The musical notation consists of two staves, each with five horizontal lines. Vertical strokes and horizontal dashes are used to represent pitch and rhythm.

The musical notation consists of two staves, each with five horizontal lines. Vertical strokes and horizontal dashes are used to represent pitch and rhythm.

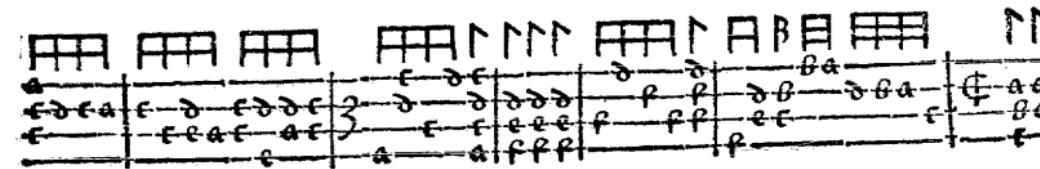
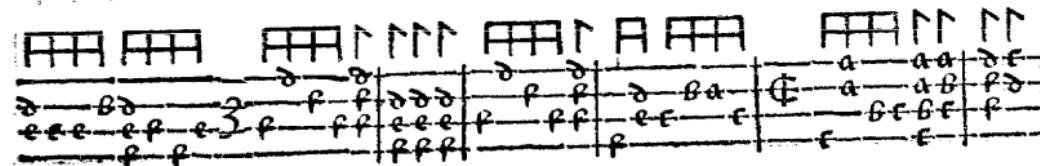
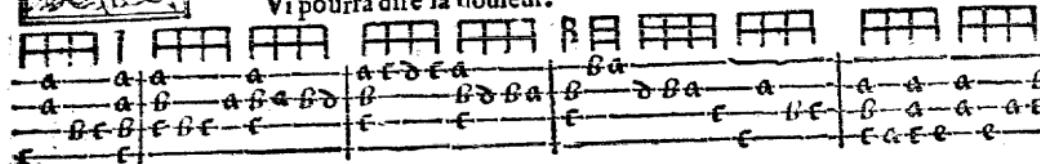
Three blank staves, each with five horizontal lines, intended for musical notation.

Three blank staves, each with five horizontal lines, intended for musical notation.

CHANSON.

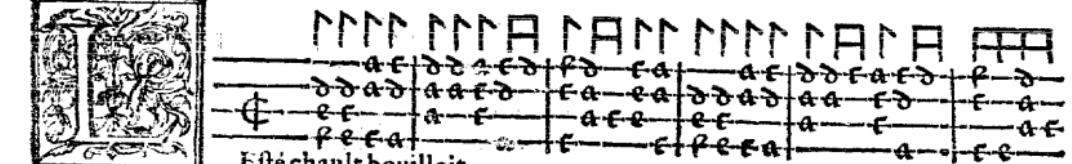
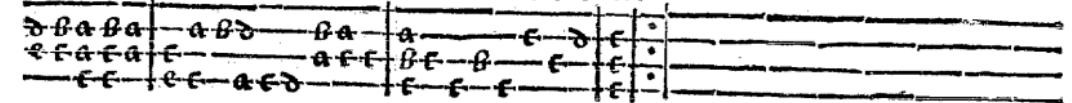
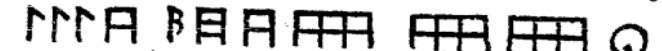


Vi pourra dire la douleur.

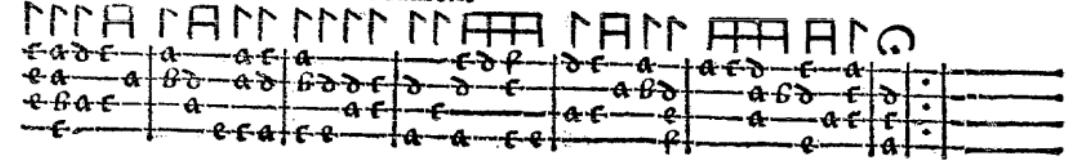


CHANSON.

15



Esté chault bouilloit.



13

CHANSON.



E cherche autant amou

CHANSON.

31

M O T E T.



111	田	日	月	日	月	田	日	月	田	日	月	田
fffd	fa	fd	fa	a			a	fd	ff	f	ff	ff
afa	f	—	f	—	fd	f	—	a	fa	fd	f	—
afa	f	—	f	—	a	f	—	ff	af	f	—	f
gha	d	—	d	—	e	—	—	f	—	g	—	ff

M O T E T.

100

Continued from back cover

K

M O T E T.



11

Nexitu Israël de Aegypto.

M O T E T.

12

M O T E T.

MOTET.

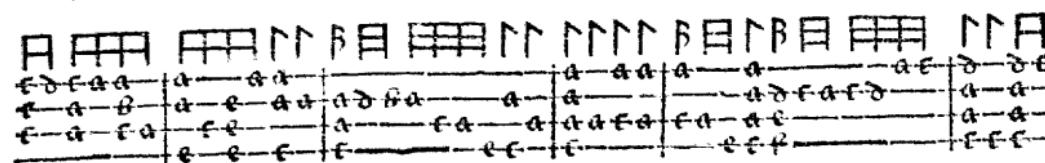
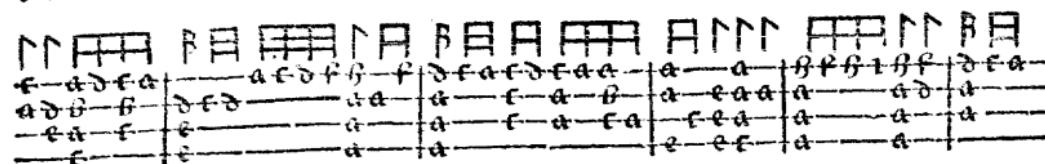
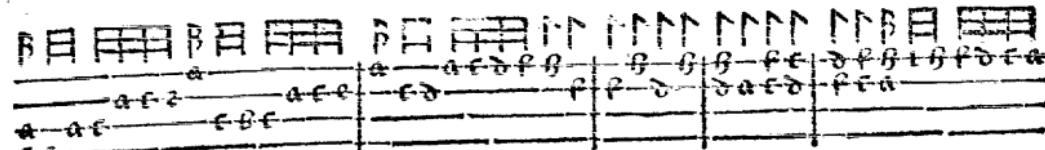
This section contains four staves of musical notation. The notation uses square note heads and vertical stems. The staves are organized into measures by vertical bar lines. The notes are primarily represented by single squares, with some double squares appearing in the first and fourth staves. The music consists of two voices per staff, indicated by the presence of two sets of stems per staff.

M O T E T.

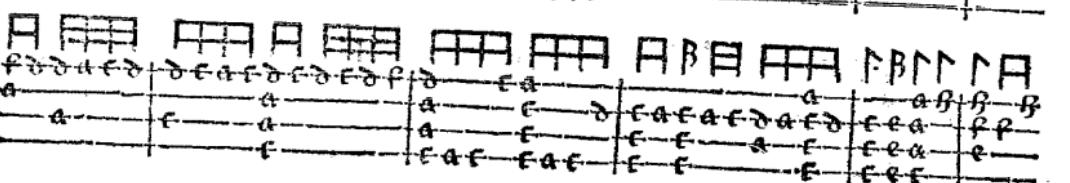
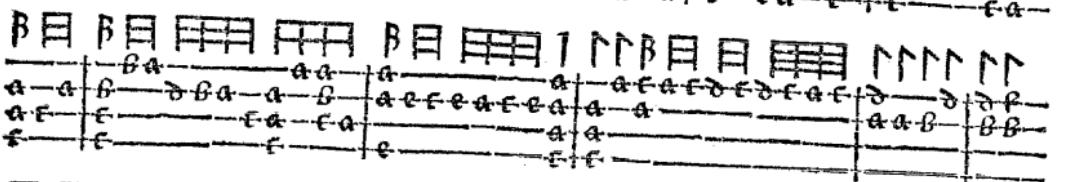
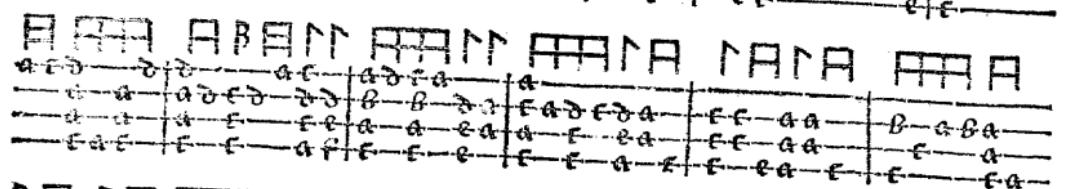
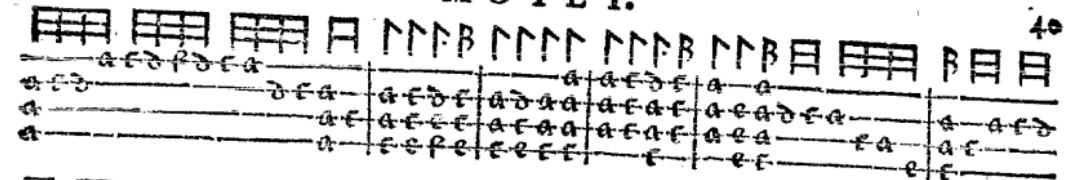
MOTET.

This section continues the musical score from the previous page. It contains four staves of musical notation, organized into measures by vertical bar lines. The notation uses square note heads and vertical stems, similar to the first section. The music consists of two voices per staff, indicated by the presence of two sets of stems per staff. The notation continues across the page, with the final measure ending on a double bar line.

M O T E T.



M O T E T.



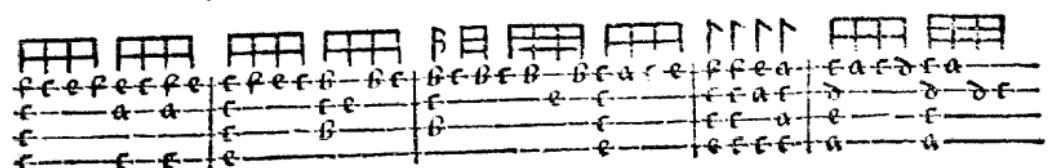
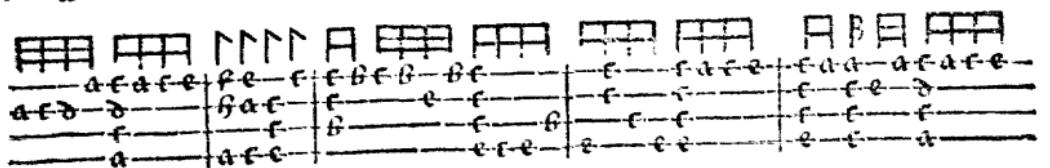
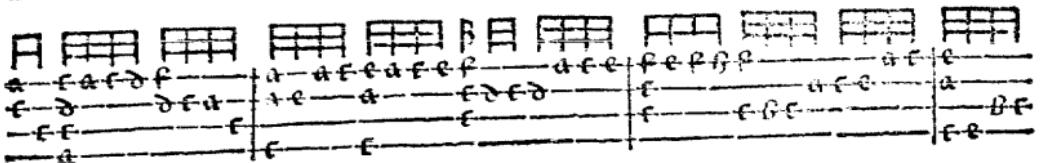
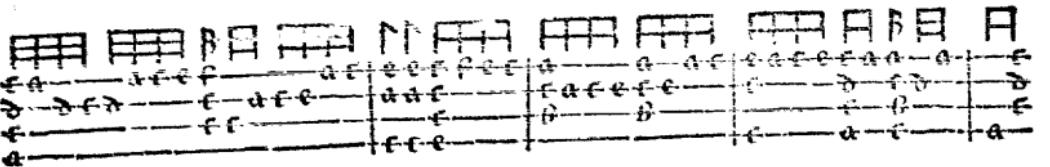
M O T E T.

M O T E T.



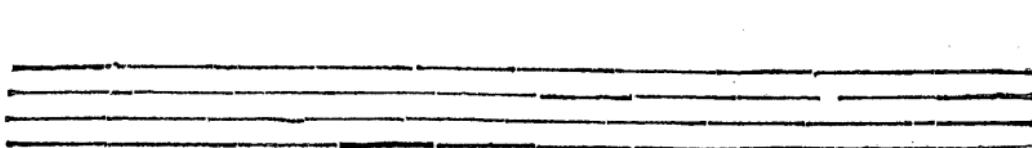
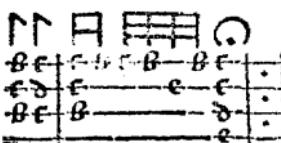
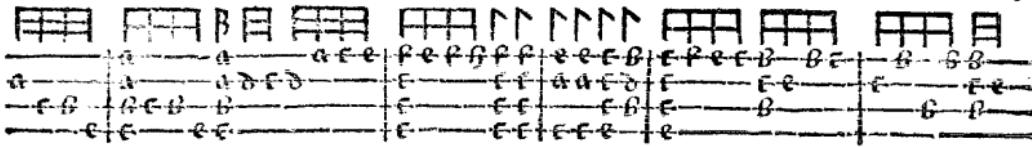
Vm inuocarem.

M O T E T.



M O T E T.

42



L 2



M O T E T

Eati quoru

M O T E T,

M O T E T.



MUSIC SCORE: MOTET

The score consists of four systems of music, each with four staves. The notation is a form of tablature or shorthand, using vertical strokes and horizontal dashes. The notes are represented by vertical strokes, and rests by horizontal dashes. The pitch is indicated by the position of the strokes relative to the staff lines. The vocal parts are labeled with letters: A, B, C, D. The lyrics are written below each staff, corresponding to the notes above them. The first system starts with 'Vper flumina.'. The fourth system ends with a fermata over the last note.

Vper flumina.

1st System:

2nd System:

3rd System:

4th System:

A B C D

M O T E T.

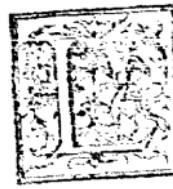
MUSIC SCORE: MOTET

This page contains two systems of music, each with four staves. The notation is consistent with the previous page, using tablature-like symbols. The vocal parts are labeled A, B, C, D. The lyrics are written below each staff. The first system begins with a forte dynamic. The second system ends with a fermata over the last note.

1st System:

2nd System:

A B C D



M O T E T.

Alouette

MUSIC STAFF 1: Vertical bars, horizontal dashes, 'a', 'd', 'f', 'g', 'c', 'e', 'ff', 'aa'. Below: 'Alouette'

MUSIC STAFF 2: Vertical bars, horizontal dashes, 'a', 'd', 'f', 'g', 'c', 'e', 'ff', 'aa'. Below: 'Alouette'

MUSIC STAFF 3: Vertical bars, horizontal dashes, 'a', 'd', 'f', 'g', 'c', 'e', 'ff', 'aa'. Below: 'Alouette'

MUSIC STAFF 4: Vertical bars, horizontal dashes, 'a', 'd', 'f', 'g', 'c', 'e', 'ff', 'aa'. Below: 'Alouette'

L'ALOVETTE.

45

MUSIC STAFF 1: Vertical bars, horizontal dashes, 'a', 'd', 'f', 'g', 'c', 'e', 'ff', 'aa'. Below: 'L'ALOVETTE.'

MUSIC STAFF 2: Vertical bars, horizontal dashes, 'a', 'd', 'f', 'g', 'c', 'e', 'ff', 'aa'. Below: 'L'ALOVETTE.'

MUSIC STAFF 3: Vertical bars, horizontal dashes, 'a', 'd', 'f', 'g', 'c', 'e', 'ff', 'aa'. Below: 'L'ALOVETTE.'

MUSIC STAFF 4: Vertical bars, horizontal dashes, 'a', 'd', 'f', 'g', 'c', 'e', 'ff', 'aa'. Below: 'L'ALOVETTE.'

L'AVOLETTE.

Handwritten musical score for L'AVOLETTE, consisting of four staves of music for a band instrument. The notation uses square patterns for notes and vertical strokes for stems. The first staff begins with a series of 'd' notes. The second staff starts with 'e' notes. The third staff begins with 'f' notes. The fourth staff begins with 'B' notes. The score includes various rests and note heads, such as 'a', 'aa', 'ee', and 'ff'. Measures are separated by vertical bar lines.

L'ALOVETTE.

Handwritten musical score for L'ALOVETTE, consisting of four staves of music for a band instrument. The notation uses square patterns for notes and vertical strokes for stems. The first staff begins with a series of 'B' notes. The second staff starts with 'd' notes. The third staff begins with 'e' notes. The fourth staff begins with 'a' notes. The score includes various rests and note heads, such as 'a', 'aa', 'ee', and 'ff'. Measures are separated by vertical bar lines.

45

M. 2

L'AVOLETTE.

Four staves of musical notation for a six-string instrument, likely a guitar or ukulele. The notation uses vertical dashes and dots for note heads, and horizontal dashes for stems. The first staff begins with fdd+, followed by various patterns of vertical dashes and dots. The second staff begins with ff, followed by aaaa. The third staff begins with f, followed by various patterns. The fourth staff begins with a, followed by various patterns.

L'ALOVETTE.

Four staves of musical notation for a six-string instrument, likely a guitar or ukulele. The notation uses vertical dashes and dots for note heads, and horizontal dashes for stems. The first staff begins with ac, followed by various patterns. The second staff begins with a, followed by various patterns. The third staff begins with f, followed by various patterns. The fourth staff begins with a, followed by various patterns.



LA GVERRE

Four staves of musical notation for a six-string instrument, likely a guitar or banjo. The notation uses a grid system where filled squares represent notes and unfilled squares represent rests. The notes are primarily on the A and D strings.

A guerre, faitte à plaisir.

43

LA GVERRE

Four staves of musical notation for a six-string instrument, likely a guitar or banjo. The notation uses a grid system where filled squares represent notes and unfilled squares represent rests. The notes are primarily on the A and D strings.

LA GVERRE.

Musical score for 'LA GVERRE.' consisting of four staves of musical notation. The notation uses letter-based note heads (e.g., 'a', 'd', 'f', 'g') and vertical stems. The staves are separated by horizontal bar lines. The first staff begins with 'ffdega' and ends with 'ac'. The second staff begins with 'a-a-dsa' and ends with 'aa'. The third staff begins with 'a-a-eaf' and ends with 'aa'. The fourth staff begins with 'a-a-a-a' and ends with 'aa'.

LA GVERRE.

Musical score for 'LA GVERRE.' continuing from the previous page, consisting of four staves of musical notation. The notation uses letter-based note heads and vertical stems. The first staff begins with 'ff' and ends with 'ff'. The second staff begins with 'a' and ends with 'a'. The third staff begins with 'a' and ends with 'a'. The fourth staff begins with 'a' and ends with 'a'.

LA GVERRE.

Four staves of musical notation for a six-string guitar, labeled LA GVERRE. The notation uses a unique system of vertical strokes and horizontal dashes to represent pitch and rhythm. The first staff begins with a 'f' and ends with 'a-e'. The second staff begins with 'c' and ends with 'a-a'. The third staff begins with 'f' and ends with 'e-e'. The fourth staff begins with 'f' and ends with 'a-a'.

LA GVERRE.

Four staves of musical notation for a six-string guitar, labeled LA GVERRE, page 50. The notation uses a unique system of vertical strokes and horizontal dashes to represent pitch and rhythm. The first staff begins with 'd' and ends with 'a'. The second staff begins with 'a' and ends with 'a'. The third staff begins with 'f' and ends with 'a'. The fourth staff begins with 'a' and ends with 'a'.

L A G V E R R E.

Musical score for 'LA GVERRE' featuring four staves of tablature and corresponding letter notation. The notation uses letters such as A, B, C, D, E, F, G, and H to represent specific notes or chords. The first staff begins with a treble clef, the second with a bass clef, and the third with a soprano clef. The fourth staff uses a different set of letter combinations. The score consists of three systems of music, each ending with a repeat sign and a 'C' at the end of the third system.

P A V A N E.

Musical score for 'PAVANE' featuring two staves of tablature and corresponding letter notation. The notation uses letters such as A, B, C, D, E, F, G, and H. The first staff begins with a treble clef, and the second with a bass clef. The score consists of two systems of music. A decorative initial 'P' is present above the first staff. The lyrics 'Auane si je m'enuois.' are written below the first staff.

N ;

GAILLARDE.

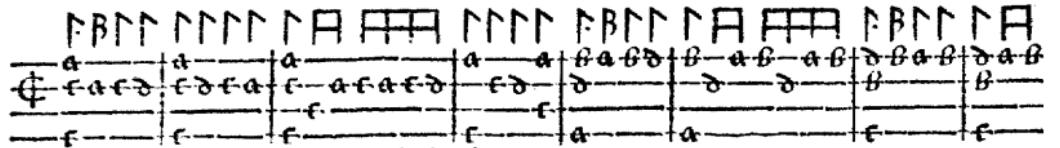
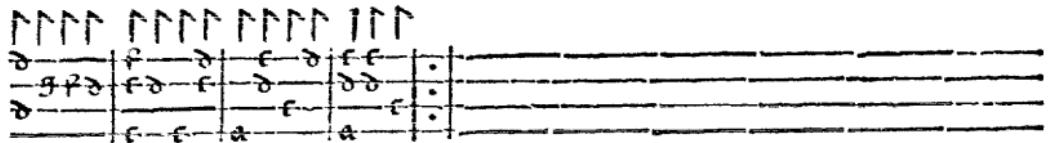
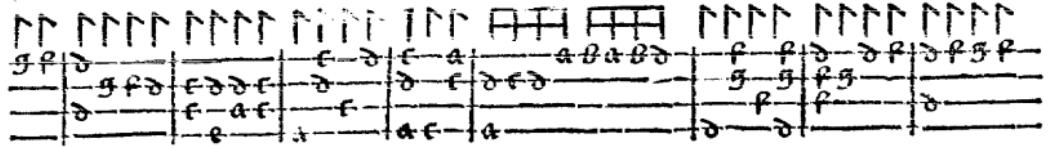


1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 279 280 281 282 283 284 285 286 287 288 289 289 290 291 292 293 294 295 296 297 298 299 299 300 301 302 303 304 305 306 307 308 309 309 310 311 312 313 314 315 316 317 318 319 319 320 321 322 323 324 325 326 327 328 329 329 330 331 332 333 334 335 336 337 338 339 339 340 341 342 343 344 345 346 347 348 349 349 350 351 352 353 354 355 356 357 358 359 359 360 361 362 363 364 365 366 367 368 369 369 370 371 372 373 374 375 376 377 378 379 379 380 381 382 383 384 385 386 387 388 389 389 390 391 392 393 394 395 396 397 398 399 399 400 401 402 403 404 405 406 407 408 409 409 410 411 412 413 414 415 416 416 417 418 419 419 420 421 422 423 424 425 426 427 427 428 429 429 430 431 432 433 434 435 436 437 438 438 439 439 440 441 442 443 444 445 446 447 448 448 449 449 450 451 452 453 454 455 456 457 458 459 459 460 461 462 463 464 465 466 467 468 469 469 470 471 472 473 474 475 476 477 478 479 479 480 481 482 483 484 485 486 487 488 489 489 490 491 492 493 494 495 496 497 498 499 499 500 501 502 503 504 505 506 507 508 509 509 510 511 512 513 514 515 516 516 517 518 519 519 520 521 522 523 524 525 526 527 527 528 529 529 529 530 531 532 533 534 535 536 537 538 538 539 539 540 541 542 543 544 545 546 547 548 548 549 549 550 551 552 553 554 555 556 557 558 559 559 560 561 562 563 564 565 566 567 568 569 569 570 571 572 573 574 575 576 577 578 579 579 580 581 582 583 584 585 586 587 588 589 589 590 591 592 593 594 595 596 597 598 598 599 599 600 601 602 603 604 605 606 607 608 609 609 610 611 612 613 614 615 616 616 617 618 619 619 620 621 622 623 624 625 626 627 627 628 629 629 629 630 631 632 633 634 635 636 637 638 638 639 639 640 641 642 643 644 645 646 647 648 648 649 649 650 651 652 653 654 655 656 657 658 659 659 660 661 662 663 664 665 666 667 668 669 669 670 671 672 673 674 675 676 677 678 679 679 680 681 682 683 684 685 686 687 688 689 689 690 691 692 693 694 695 696 697 698 698 699 699 700 701 702 703 704 705 706 707 708 709 709 710 711 712 713 714 715 716 716 717 718 719 719 720 721 722 723 724 725 726 727 727 728 729 729 729 730 731 732 733 734 735 736 737 738 738 739 739 740 741 742 743 744 745 746 747 748 748 749 749 750 751 752 753 754 755 756 757 758 759 759 760 761 762 763 764 765 766 767 768 769 769 770 771 772 773 774 775 776 777 778 779 779 780 781 782 783 784 785 786 787 788 789 789 790 791 792 793 794 795 796 797 798 798 799 799 800 801 802 803 804 805 806 807 808 809 809 810 811 812 813 814 815 816 816 817 818 819 819 820 821 822 823 824 825 826 827 827 828 829 829 829 830 831 832 833 834 835 836 837 838 838 839 839 840 841 842 843 844 845 846 847 848 848 849 849 850 851 852 853 854 855 856 857 858 859 859 860 861 862 863 864 865 866 867 868 869 869 870 871 872 873 874 875 876 877 878 879 879 880 881 882 883 884 885 886 887 888 889 889 890 891 892 893 894 895 896 897 898 898 899 899 900 901 902 903 904 905 906 907 908 909 909 910 911 912 913 914 915 916 916 917 918 919 919 920 921 922 923 924 925 926 927 927 928 929 929 929 930 931 932 933 934 935 936 937 938 938 939 939 940 941 942 943 944 945 946 947 948 948 949 949 950 951 952 953 954 955 956 957 958 959 959 960 961 962 963 964 965 966 967 968 969 969 970 971 972 973 974 975 976 977 978 979 979 980 981 982 983 984 985 986 987 988 989 989 990 991 992 993 994 995 996 997 998 998 999 999 1000

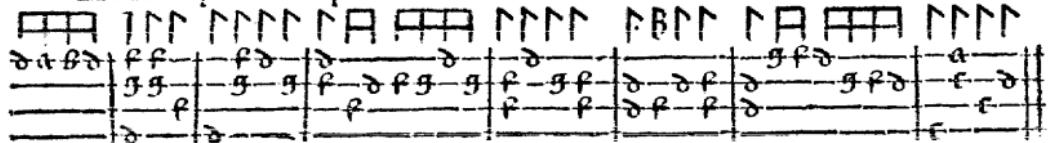
Aillarde si je m'envoie.

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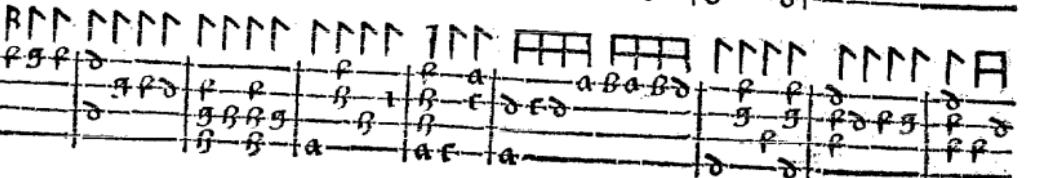
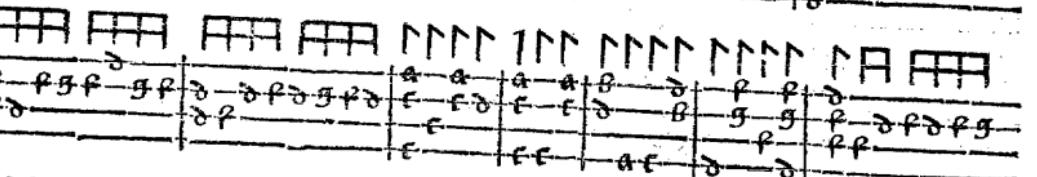
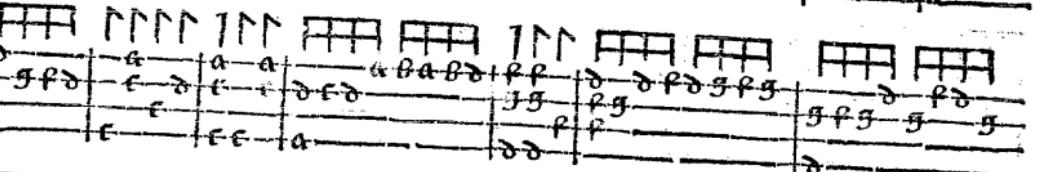
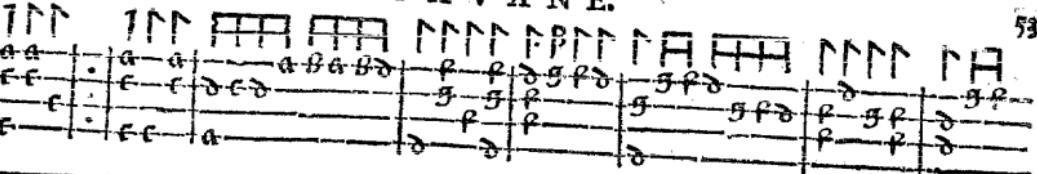
PAVANE.



La Pavane precedente plus diminuée.



PAVANE.



GAILLARDE.

Music score for GAILLARDE. The score consists of two systems of music. The first system starts with a large decorative initial 'G'. The notation is a combination of square and vertical strokes on a staff. Below the staff, there are four lines of tablature-like symbols: f, d, g, b. The second system continues with a similar pattern of strokes and tablature.

Aillarde de la gambe.

Music score for Aillarde de la gambe. This section contains three systems of music. The notation is a combination of square and vertical strokes on a staff. Below the staff, there are four lines of tablature-like symbols: f, d, g, b. The music is divided into measures by vertical bar lines.

Music score for another section of Aillarde de la gambe. This section contains three systems of music. The notation is a combination of square and vertical strokes on a staff. Below the staff, there are four lines of tablature-like symbols: f, d, g, b. The music is divided into measures by vertical bar lines.

Music score for another section of Aillarde de la gambe. This section contains three systems of music. The notation is a combination of square and vertical strokes on a staff. Below the staff, there are four lines of tablature-like symbols: f, d, g, b. The music is divided into measures by vertical bar lines.

PAVANE.

Music score for PAVANE. The score consists of two systems of music. The notation is a combination of square and vertical strokes on a staff. Below the staff, there are four lines of tablature-like symbols: f, d, g, b. The music is divided into measures by vertical bar lines.

P

Auane Pay du malt tant tant.

Music score for Auane Pay du malt tant tant. This section contains three systems of music. The notation is a combination of square and vertical strokes on a staff. Below the staff, there are four lines of tablature-like symbols: f, d, g, b. The music is divided into measures by vertical bar lines.

Music score for another section of Auane Pay du malt tant tant. This section contains three systems of music. The notation is a combination of square and vertical strokes on a staff. Below the staff, there are four lines of tablature-like symbols: f, d, g, b. The music is divided into measures by vertical bar lines.

Music score for another section of Auane Pay du malt tant tant. This section contains three systems of music. The notation is a combination of square and vertical strokes on a staff. Below the staff, there are four lines of tablature-like symbols: f, d, g, b. The music is divided into measures by vertical bar lines.

PAVANE.

Gaillarde de la precedente pavane.

TO V.RDION.



Ourdion.



PAVANE

1111 1111 1111 1111 1111 1111 | 1111 1111 1111
ff f-fd f-d f-ac d - da fd a a
G dd d-d f d d-a a ed a e fd d
e f e f e a e a f
a a e f a a a f e f
Auane de la guerre.

1111 1111 1111 1111 1111 1111 | 1111 1111 1111 1111 1111 1111
a ed f f f-d f a-f d f d a f d a ed
f a d - d d a f d f a f d a f d a
f f e f a a e f a a e f a
e a a a e f a a e f a
f
e

1111 1111 1111 1111 1111 1111 | 1111 1111 1111 1111 1111 1111
a f e a - e f f e d a f d f a a f a
d e f e : e a a f a e c a f e c a
e f e e e u c e e f e
f
e

1111 1111 1111 1111 1111 1111 | 1111 1111 1111 1111 1111 1111
f d e a a f d d a e d f d e a a f a
d d d b d d a a f d d a e d f d d
f f e f a a f a
a a a a
f
e

PAVANE

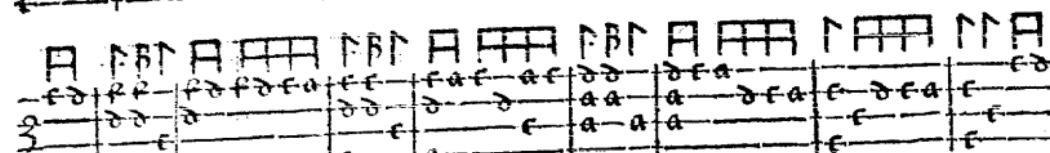
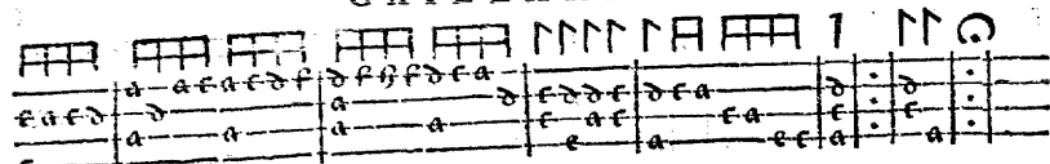
1111 1111 1111 1111 1111 1111 | 1111 1111 1111 1111 1111 1111
e a f d d e a d : d : d B B B f d e a d d e a d
e f a f e a f : c e a f e a f : c e a
e a e c a a
e e e a
e
e

1111 1111 1111 1111 1111 1111 | 1111 1111 1111 1111 1111 1111
e a d e a a c a a c d e a a a a
e a d d f a d f a d e a d e a d
a a a a e f a a
f e e c e e f e
e
e

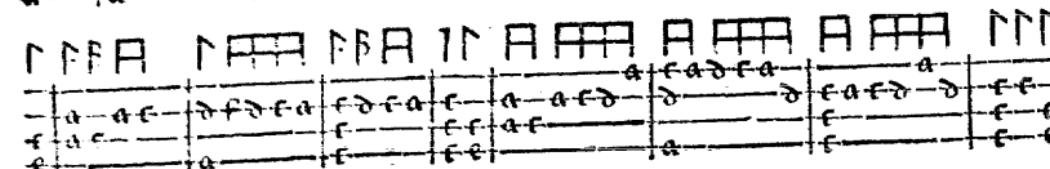
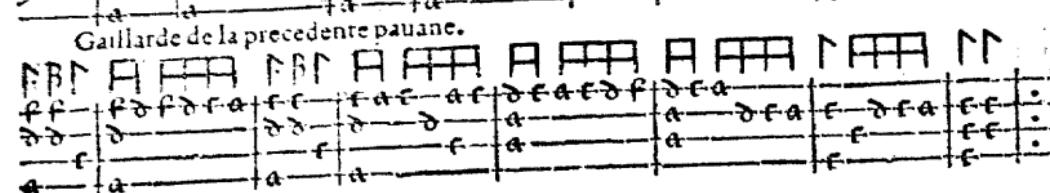
1111 1111 1111 1111 1111 1111 | 1111 1111 1111 1111 1111 1111
d e a d e a f d e a d : d : d d d d d d d d d
e a f e a f : c e a f : c e a f : c e a f : c e a
e a e c a a
a a a a a
f
e

1111 1111 1111 1111 1111 1111 | 1111 1111 1111 1111 1111 1111
d d a a c a d f d f d e a a
a a c d d a a c a d f d d f d d f d d
a e f e a a
e e e a
e
e

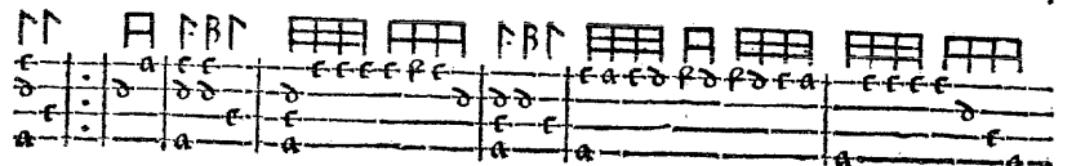
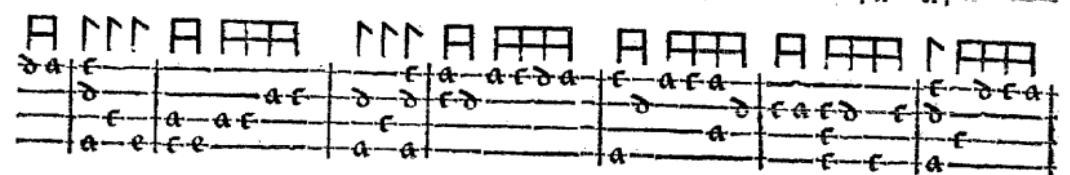
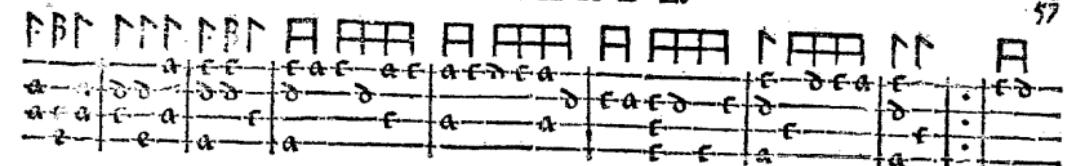
GAILLARDE.



Gailarde de la precedente pauane.



GAILLARDE.



GAILLARDE.

Musical notation for Gaiillarde, featuring four staves of tablature with vertical stems and horizontal dashes indicating pitch and rhythm. The notes are labeled with letters (a-f) below the staves.

Musical notation for Gaiillarde, featuring four staves of tablature with vertical stems and horizontal dashes indicating pitch and rhythm. The notes are labeled with letters (a-f) below the staves.

Musical notation for Gaiillarde, featuring four staves of tablature with vertical stems and horizontal dashes indicating pitch and rhythm. The notes are labeled with letters (a-f) below the staves.

Pauane des Bouffons.

Musical notation for Pauane des Bouffons, featuring four staves of tablature with vertical stems and horizontal dashes indicating pitch and rhythm. The notes are labeled with letters (a-f) below the staves.

GAILLARDE.

Musical notation for Gaiillarde des Bouffons, featuring four staves of tablature with vertical stems and horizontal dashes indicating pitch and rhythm. The notes are labeled with letters (a-f) below the staves.

Musical notation for Gaiillarde des Bouffons, featuring four staves of tablature with vertical stems and horizontal dashes indicating pitch and rhythm. The notes are labeled with letters (a-f) below the staves.



Musical notation for Avane Romaneleque, featuring four staves of tablature with vertical stems and horizontal dashes indicating pitch and rhythm. The notes are labeled with letters (a-f) below the staves.

Avane Romaneleque.

Musical notation for Avane Romaneleque, featuring four staves of tablature with vertical stems and horizontal dashes indicating pitch and rhythm. The notes are labeled with letters (a-f) below the staves.

GAILLARDE.

Musical notation for the Gaillarde section, featuring six staves of rhythmic patterns and corresponding letter notation below them. The patterns are primarily composed of vertical strokes and horizontal dashes.

Gaillarde de la precedente pauane.

Musical notation for the final section, featuring four staves of rhythmic patterns and corresponding letter notation below them. The patterns are primarily composed of vertical strokes and horizontal dashes.

PASSEMEZE.



Musical notation for the Passemeze section, featuring six staves of rhythmic patterns and corresponding letter notation below them. The patterns are primarily composed of vertical strokes and horizontal dashes.

Afemese

Musical notation for the Passemeze section, featuring six staves of rhythmic patterns and corresponding letter notation below them. The patterns are primarily composed of vertical strokes and horizontal dashes.

Musical notation for the Passemeze section, featuring six staves of rhythmic patterns and corresponding letter notation below them. The patterns are primarily composed of vertical strokes and horizontal dashes.



ALMANDE.

BRA BRA BRA BRA BRA BRA BRA BRA
 -d-d-d-a-a-a-d-d-d-e-e-e-d-d-d-a-a-a-d-d-d
 -e-a-a-a-b-b-a-a-a-d-d-a-a-a-b-b-a-d-a
 -a-a-a-a-a-a-a-a-e-e-a-a-a-a-a-a-e-a-a
 -a-a-a-e-e-a-a-a-a-a-a-a-a-e-e-a-a-a

Es bouillons.

BRA BRA BRA BRA BRA BRA BRA BRA
 -d-d-d-d-d-d-d-e-e-e-e-e-e-b-b-b-b-b-b-b
 -a-a-a-a-a-a-a-d-d-d-d-d-d-d-a-d-a-a-a
 -a-a-a-a-a-a-a-e-e-e-e-e-e-d-d-d-e-e-e
 -a-a-a-a-a-a-a-d-d-a-a-a-a-a-a-d-d-a-a-a

BRA BRA BRA BRA BRA BRA BRA BRA BRA
 -d-d-d-e-a-a-f-d-a-d-a-d-e-d-e-a-d-e-d-f-d-e-a
 -e-a-d-b-d-a-d-d-d-d-d-d-d-d-d-d-d-d
 -a-a-a-a-a-a-a-f-a-a-a-a-a-a-a-a-a-a

Plus diminuée.

BRA BRA BRA BRA BRA BRA BRA BRA BRA
 -a-e-d-e-a-d-e-d-d-d-d-g-a-a-f-a-d
 -b-d-b-d-a-d-a-a-a-d-d-b-a-d-b-a-d-b-a-d-b-a-d
 -a-a-a-a-a-a-a-d-d-d-a-a-a-a-a-a-a-a

ALMANDE.

69

BRA BRA BRA BRA BRA BRA BRA BRA BRA
 -e-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a
 -d-b-d-c-d-d-d-d-d-d-d-b-a-b-b-b-a-b-a-d-a
 -d-d-d-d-d-d-d-d-d-d-d-d-d-d-d-d-d-d-d
 -a-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a

BRA BRA BRA BRA BRA BRA BRA BRA BRA
 -a-f-d-f-e-f-a-c-d-a-e-e-e-a-a-f-d-f
 -e-d-d-d-d-d-d-d-d-d-d-d-d-d-d-d-d-d-d
 -a-a-a-a-a-a-a-e-d-d-d-d-d-d-d-d-a-c-d
 -a-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a

Almande Loreyne.

BRA BRA BRA BRA BRA BRA BRA BRA BRA
 -a-c-d-a-f-d-a-e-e-e-a-a-a-a-d-e-a-e-e-e
 -a-a-b-d-d-d-d-d-d-d-d-d-d-d-d-d-d-d-d
 -a-f-e-a-d-d-d-f-f-f-d-d-e-a-e-e-e
 -a-a-a-a-a-a-a-e-a-a-a-a-a-a-a-a-a-a

BRA BRA BRA BRA BRA BRA C
 -a-f-a-a-c-a-a-c-a-a-c-a-a-c-a-a-c-a
 -d-d-d-c-d-d-b-d-d-c-d-d-d-d-d-d-d-d
 -c-a-f-a-f-a-f-a-f-a-f-a-f-a-f-a-f-a
 -a-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a



ALMANDE.

ABABBBABABABABABABABABABABAB
fdedfdadfd a ba fdedfdadfd a
d a d d b a c d d d f d d
c a f a e c a e c a f a
a ee c a a c a ee c a a
Lmande le pied de cheval.

A BBABABABABABABABABABABABABABABAB
ba f d e f d e a f d a f a
d d d d d d d a c e
c a c e a e c a e c a
a a e e c a e c a e c a

A BBABABABABABABABABABABABABABABAB
fd ed fd ff d ed f a d a c a
a d d e a d d d d d b a c
c e a e c e a e c a
fa a a a a a a e

BBABABABABABABABABABABABABABABAB
d e a d a c a a a a a a a
d f a e d a d d b a a d
c e e e e e e e e
c a a a a a a



ALMANDE.

ABABBBABABABABABABABABABABABAB
d a a f a c d a f d a c a
d a a d d d d d d d
a a f a c e c a
Lmande.

BBABABABABABABABABABABABABABABAB
d a f d a f d a f d a f d a f d a
d d d d d d d d d d
a a d c d a a c d d
fa a a f a a f a a
a a a a a a a a

BBABABABABABABABABABABABABABABAB
fd ed fd ed fd a f a
a d d f d e a e d d d
c e e e e e e e
a a a a a a a a

p

ALMANDE.

Almande.

Fretboard diagram for Almande 1. The diagram shows a six-fret guitar neck with the following fingerings: Fret 1: A-A-G-B-D; Fret 2: D-F-D-D; Fret 3: D-F-D-D; Fret 4: A-G-F-D-E; Fret 5: A-G-F-D-E; Fret 6: A-A-G-B-D.

Almande.

Fretboard diagram for Almande 2. The diagram shows a six-fret guitar neck with the following fingerings: Fret 1: A-A-G-B-D; Fret 2: A-B-D-B-A; Fret 3: A-B-D-B-A; Fret 4: G-B-D-B-A; Fret 5: G-B-D-B-A; Fret 6: A-A-G-B-D.

Almande.

Fretboard diagram for Almande 3. The diagram shows a six-fret guitar neck with the following fingerings: Fret 1: A-A-G-B-D; Fret 2: D-F-D-F; Fret 3: C-A-F-C-A-F; Fret 4: E-C-A-E-C-A; Fret 5: E-C-A-E-C-A; Fret 6: A-A-G-B-D.

Almande.

Fretboard diagram for Almande 4. The diagram shows a six-fret guitar neck with the following fingerings: Fret 1: A-A-G-B-D; Fret 2: A-A-G-B-D; Fret 3: A-A-G-B-D; Fret 4: A-B-D-B-A; Fret 5: A-B-D-B-A; Fret 6: A-A-G-B-D.

ALMANDE.

ALMANDE.

Fretboard diagram for Almande 5. The diagram shows a six-fret guitar neck with the following fingerings: Fret 1: A-A-G-B-D; Fret 2: D-F-D-D; Fret 3: D-F-D-D; Fret 4: A-B-D-B-A; Fret 5: A-B-D-B-A; Fret 6: A-A-G-B-D.

L'mande Lamonde amy la.

Fretboard diagram for Almande 6. The diagram shows a six-fret guitar neck with the following fingerings: Fret 1: A-A-G-B-D; Fret 2: D-F-D-D; Fret 3: D-F-D-D; Fret 4: A-B-D-B-A; Fret 5: A-B-D-B-A; Fret 6: A-A-G-B-D.

Almande.

Fretboard diagram for Almande 7. The diagram shows a six-fret guitar neck with the following fingerings: Fret 1: A-A-G-B-D; Fret 2: D-F-D-D; Fret 3: D-F-D-D; Fret 4: A-B-D-B-A; Fret 5: A-B-D-B-A; Fret 6: A-A-G-B-D.

Almande.

Fretboard diagram for Almande 8. The diagram shows a six-fret guitar neck with the following fingerings: Fret 1: A-A-G-B-D; Fret 2: D-F-D-D; Fret 3: D-F-D-D; Fret 4: A-B-D-B-A; Fret 5: A-B-D-B-A; Fret 6: A-A-G-B-D.

Q3



GAILLARDE.

Musical notation for 'A toulouzane gaillarde.' on five-line staves. The notation uses a combination of letters (a, b, c, d, e) and numbers (3, 2, 1) to represent pitch and rhythm. The first staff begins with a large 'A' followed by a series of vertical strokes. Subsequent staves show various patterns of vertical strokes and horizontal dashes.

A toulouzane gaillarde.

Musical notation for 'Aillarde la Lionnoye.' on five-line staves. The notation uses letters (a, b, c, d, e) and numbers (3, 2, 1) to represent pitch and rhythm. The first staff begins with a large 'B' followed by a series of vertical strokes. Subsequent staves show various patterns of vertical strokes and horizontal dashes.

Musical notation for 'Aillarde la Lionnoye.' on five-line staves. The notation uses letters (a, b, c, d, e) and numbers (3, 2, 1) to represent pitch and rhythm. The first staff begins with a large 'A' followed by a series of vertical strokes. Subsequent staves show various patterns of vertical strokes and horizontal dashes.

Musical notation for 'C' on five-line staves. The notation uses letters (a, b, c, d, e) and numbers (3, 2, 1) to represent pitch and rhythm. The first staff begins with a large 'A' followed by a series of vertical strokes. Subsequent staves show various patterns of vertical strokes and horizontal dashes.



GAILLARDE.

63

Musical notation for 'Aillarde la Lionnoye.' on five-line staves. The notation uses letters (a, b, c, d, e) and numbers (3, 2, 1) to represent pitch and rhythm. The first staff begins with a large 'A' followed by a series of vertical strokes. Subsequent staves show various patterns of vertical strokes and horizontal dashes.

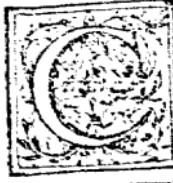
Aillarde la Lionnoye.

Musical notation for 'Aillarde la Lionnoye.' on five-line staves. The notation uses letters (a, b, c, d, e) and numbers (3, 2, 1) to represent pitch and rhythm. The first staff begins with a large 'B' followed by a series of vertical strokes. Subsequent staves show various patterns of vertical strokes and horizontal dashes.

Musical notation for 'Aillarde la Lionnoye.' on five-line staves. The notation uses letters (a, b, c, d, e) and numbers (3, 2, 1) to represent pitch and rhythm. The first staff begins with a large 'A' followed by a series of vertical strokes. Subsequent staves show various patterns of vertical strokes and horizontal dashes.

Musical notation for 'C' on five-line staves. The notation uses letters (a, b, c, d, e) and numbers (3, 2, 1) to represent pitch and rhythm. The first staff begins with a large 'A' followed by a series of vertical strokes. Subsequent staves show various patterns of vertical strokes and horizontal dashes.

Q3



GAILLARDE.

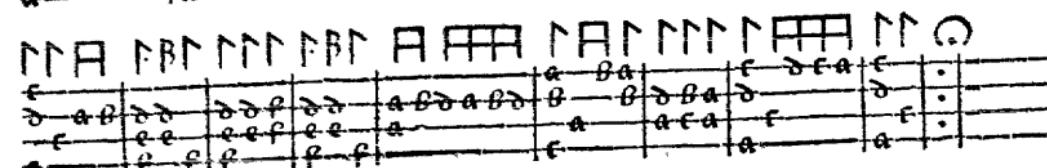
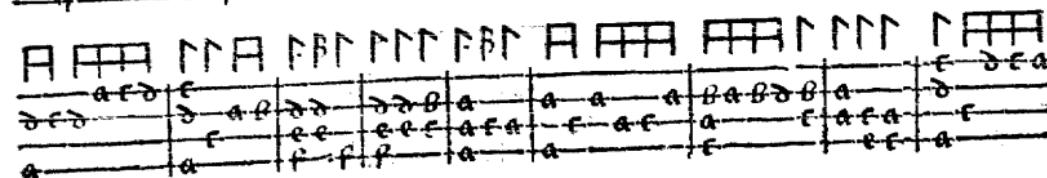
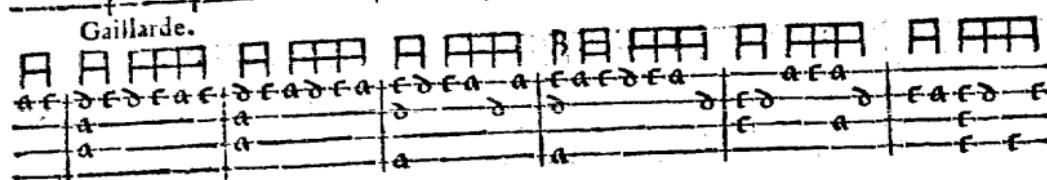
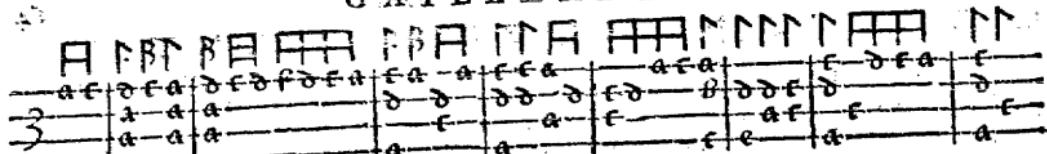
Arcole la gaillarde.

Plus diminuée.

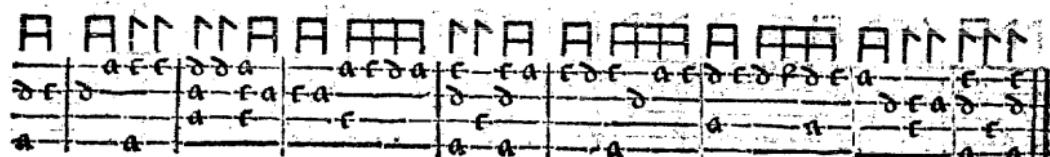
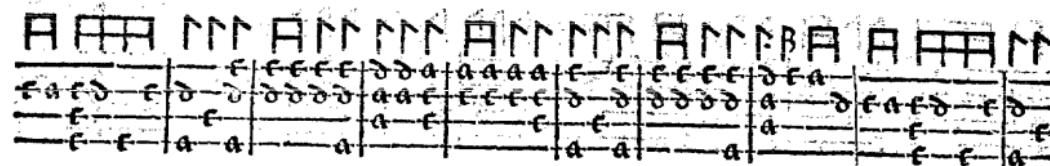
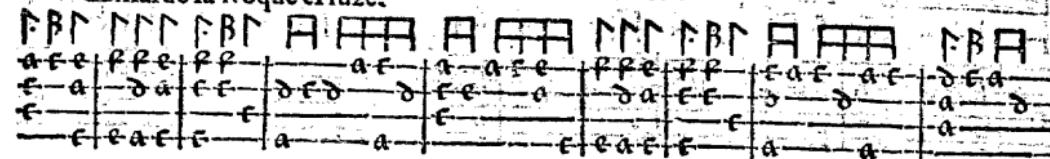
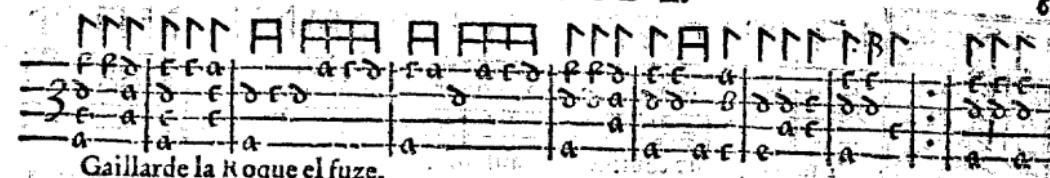
GAILLARDE.

64

GAILLARDE.



GAILLARDE.



R

GAILLARDE.



1. A B P R D D A M P A M M P A M M P A M M
2. a B a B d a s d B a b d B C C B d B d B B a B a B d d B B
3. f f f d f a f f d f e f d f c f f

'Ennuy qui me tourmente Gaillarde.

A A H H B A M M A A A A A A A A A A A A A A
a B d B a a B a B d a B d B a B d B d B d B a
f f f d f c f f f

A A M M M A A P R A A M M M P B P A M M M P A M M
a B d a B d B
a a a a a e e e e f f f f f f f f f f f f f f f f f f
f f f f f f f f

M P A P B P A A A A A A A A A A A A A A A A
a B d a B d B
B B a a e e f f e f f f f f f f f f f f f f f
f f f f f f f f

GAILLARDE.

66

P B P A A M M P B P A A M M P B P A M M P A M M
a a a f d d d e a a a a a a a a a a a a a a a a a a
B
a
f f

A
a
B
a
a
f f

P B A M M A P B P A M M P B P A M M P A M M
a
B
a
a
f f

Remiere gaillarde milanoise.

A M M M M A A A A A A A A A A A A A A A A
a a B d a B d B B B B B B B B B B B B B B B B B B
B B a a e e f f e f f f f f f f f f f f f f f
f f f f f f f f

R 2

26

GAILLARDE.

F B A F B A F B A F B A F B A 1

2nd gaillarde Milanoise.

F B A F B A F B A F B A F B A F B A

F B A F B A F B A F B A F B A F B A

GAILLARDE.

3 67

Troisième gaillarde Milanoise.

F B A F B A F B A F B A F B A F B A

F B A F B A F B A F B A F B A F B A

F B A F B A F B A F B A F B A F B A

F B A F B A F B A F B A F B A F B A

Prise en main

R 3



GAILLARDE.

Aillarde la Romanesque.

Plus diminuée,

12

GAILLARDE.

Aillarde La Peronelle.

63



GAILLARDE.

Notation for 'Gaillarde' on a staff system. The staff consists of five horizontal lines. The notes are represented by vertical strokes (ticks) of varying lengths and vertical positions, indicating pitch. The rhythm is indicated by vertical stems extending upwards or downwards from the staff. The notation is organized into measures separated by vertical bar lines.

Aillarde.

Notation for 'Gaillarde' on a staff system. The staff consists of five horizontal lines. The notes are represented by vertical strokes of varying lengths and vertical positions. The rhythm is indicated by vertical stems. The notation is organized into measures separated by vertical bar lines.

Notation for 'Gaillarde' on a staff system. The staff consists of five horizontal lines. The notes are represented by vertical strokes of varying lengths and vertical positions. The rhythm is indicated by vertical stems. The notation is organized into measures separated by vertical bar lines.

Autrement

Notation for 'Gaillarde' on a staff system. The staff consists of five horizontal lines. The notes are represented by vertical strokes of varying lengths and vertical positions. The rhythm is indicated by vertical stems. The notation is organized into measures separated by vertical bar lines.

GAILLARDE.

Notation for 'Gaillarde' on a staff system. The staff consists of five horizontal lines. The notes are represented by vertical strokes of varying lengths and vertical positions. The rhythm is indicated by vertical stems. The notation is organized into measures separated by vertical bar lines.

69

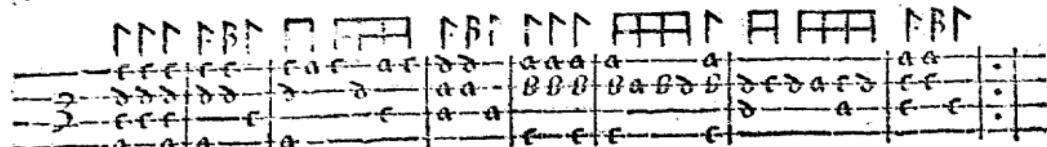
Notation for 'Gaillarde Milanoise' on a staff system. The staff consists of five horizontal lines. The notes are represented by vertical strokes of varying lengths and vertical positions. The rhythm is indicated by vertical stems. The notation is organized into measures separated by vertical bar lines.

Gaillarde Milanoise.

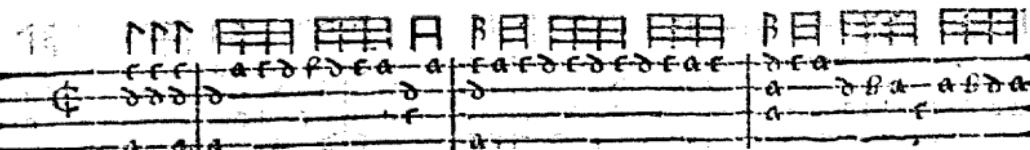
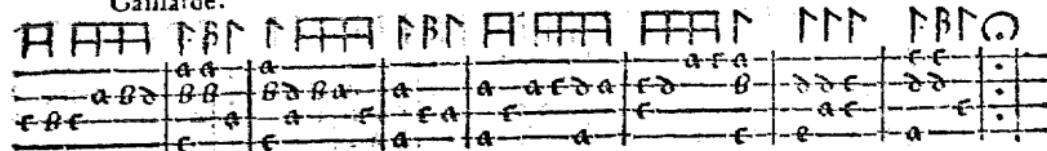
Notation for 'Gaillarde Milanoise' on a staff system. The staff consists of five horizontal lines. The notes are represented by vertical strokes of varying lengths and vertical positions. The rhythm is indicated by vertical stems. The notation is organized into measures separated by vertical bar lines.

Notation for 'Gaillarde Milanoise' on a staff system. The staff consists of five horizontal lines. The notes are represented by vertical strokes of varying lengths and vertical positions. The rhythm is indicated by vertical stems. The notation is organized into measures separated by vertical bar lines.

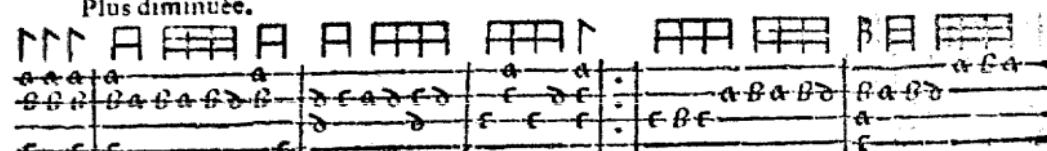
GAILLARDE.



Gaillarde.

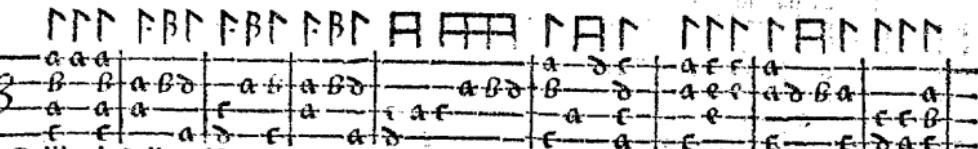
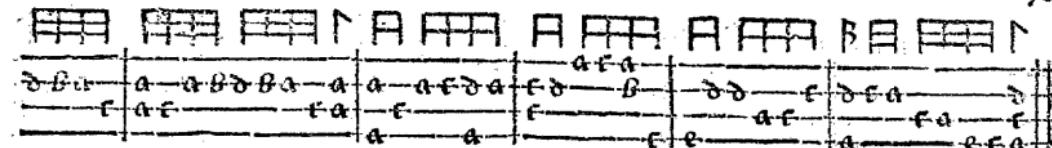


Plus diminuée.

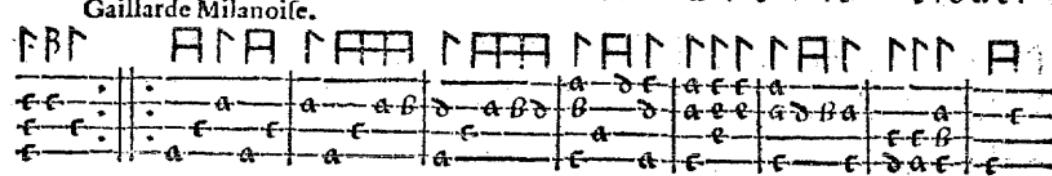


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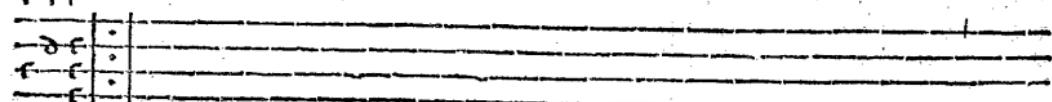
70



Gaillarde Milanoise.

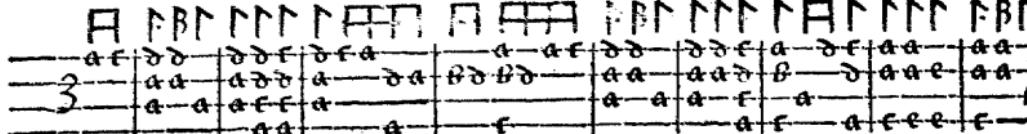


R

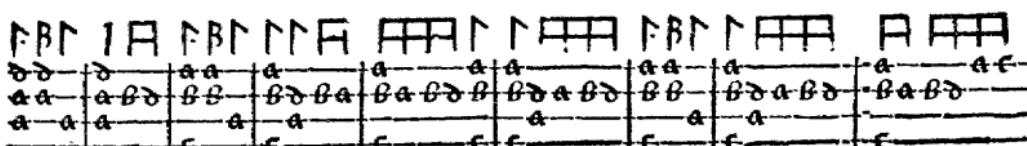
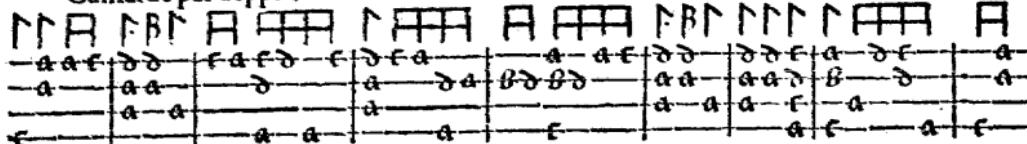


51

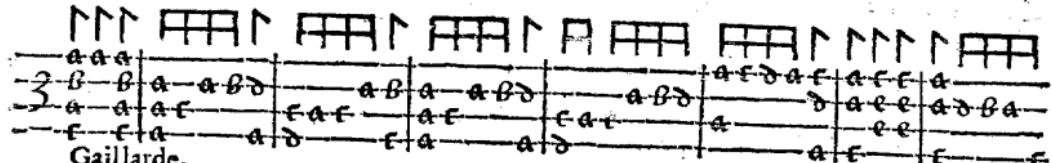
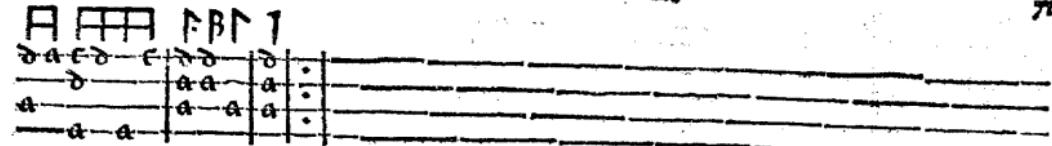
GAILLARDE.



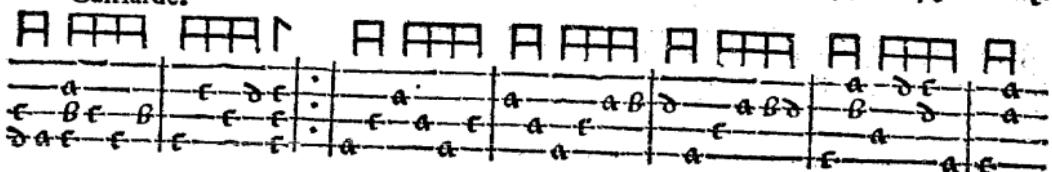
Gaillarde par deppit.



GAILLARDE.



Gaillarde.





B R A N L E

The image shows a single page from a medieval manuscript. On the far left, there is a large, ornate initial letter 'P' with intricate floral and foliate patterns filling the space around it. To the right of the initial, there are four horizontal staves, each consisting of four lines. The staves are filled with musical notation, specifically square neumes, which were used in medieval music notation before the development of staff lines and note heads. The neumes are arranged in vertical columns across the staves. The entire page is written in black ink on a light-colored, slightly aged paper.

Remier Branle de Bourgogne



DE BOVRGONGNE.

G A B D	G D D E D D D
	A E E E
F E	A A

Econde Braule

E-A-D-F#-C-G	A-E-D-C-G-B	D-G-B-F#-C-A	G-B-D-A-F#-C	B-D-G-C-F#-A	D-G-C-F#-B-A	G-B-F#-C-A-D	B-D-F#-C-A-G
F	F	F	F	F	F	F	F
A	E-F-A-G	A	A	A	F-A-C	A	C-E-E

B R A N L E S



BRANLES

Three sets of tablature notation for a three-course harp. The first set shows a sequence of chords and notes. The second set, labeled "Roisieme Branle.", shows a more complex sequence of chords and notes. The third set shows a sequence of chords and notes.

BRANLES

Roisieme Branle.

BRANLES

D E B O V R G O N G N E.



DE BOVRGONGNE.

Three sets of tablature notation for a three-course harp. The first set, labeled "Vatrielme Branle.", shows a sequence of chords and notes. The second set shows a sequence of chords and notes. The third set shows a sequence of chords and notes.

Vatrielme Branle.

BRANLES

Inquietme Branle.

T

B R A N L E S

Branles

Branles

Branles

Branles

↑
f a d f
f c e
f c e
a

Branles



↑ f f d f g f d f f f d f g
f d d d d d dead e d
c f a f a f
a a a a a a

Ixiesme Branle.

D E B O V R C O N G N E.

De Bovrcongne

De Bovrcongne

↑
f a d f
f c e
f c e
a



↑ a a b
a a b d b b d
a a
c f a c f
c f

Eptiesme Branle.

T 2

BRANLES

ABABA
a a b a
d d b a
f f a
a a f
BABA
a b d f
a b a
f a
d a
AABA
d b a
a d
f d a
e d a
A
d b a
a d
f d a
f a

BABA
a b d f
a b a
f a
d a
ABABA
a b d f
a b a
f a
d a
AABA
d b a
a d
f d a
e d a

A
d b a
a d
f d a
f a



BABA
a b a
d d b
f a
a e
ABABA
a b d f
a b a
f a
d a
AABA
d b a
a d
f d a
e d a

Vitieisme Branle.

DE BOVRGONGNE.

BBABA
a a b a
d d b a
f a
a d
BABA
a b d f
a b a
f a
d a
AABA
d b a
a d
f d a
e d a

A
a b d f
a b a
f a
d a
ABABA
a b d f
a b a
f a
d a
AABA
d b a
a d
f d a
e d a

BABA
a b d f
a b a
f a
d a
AABA
d b a
a d
f d a
e d a

ABABA
d d e a
c a d
a c
a a
ABABA
d d e f d e a
d d e a
d d e a
d d e a
d d e a
ABABA
d d e a
d d e a
d d e a
d d e a
ABABA
d d e a
d d e a
d d e a
d d e a

Eufyesme Branle.

T:

B R A N L E .

BRANLE

This section shows musical notation for a branle in common time. It consists of two staves. The top staff has six measures of music with a basso continuo line below it. The bottom staff has four measures. The notation uses vertical stems and horizontal dashes to represent different notes and rests.

BRANLE DES LAUENDIERIES.

This section shows musical notation for a branle in common time. It consists of two staves. The top staff has six measures of music with a basso continuo line below it. The bottom staff has four measures. The notation uses vertical stems and horizontal dashes to represent different notes and rests.

BRANLE DE LA NONNESTE.

This section shows musical notation for a branle in common time. It consists of two staves. The top staff has six measures of music with a basso continuo line below it. The bottom staff has four measures. The notation uses vertical stems and horizontal dashes to represent different notes and rests.

BRANLE DE LA BERGERRE.

This section shows musical notation for a branle in common time. It consists of two staves. The top staff has six measures of music with a basso continuo line below it. The bottom staff has four measures. The notation uses vertical stems and horizontal dashes to represent different notes and rests.

B R A N L E .

BRANLE DES LAUENDIERIES.

This section shows musical notation for a branle in common time. It consists of two staves. The top staff has six measures of music with a basso continuo line below it. The bottom staff has four measures. The notation uses vertical stems and horizontal dashes to represent different notes and rests.

BRANLE DE LA BERGERRE.

This section shows musical notation for a branle in common time. It consists of two staves. The top staff has six measures of music with a basso continuo line below it. The bottom staff has four measures. The notation uses vertical stems and horizontal dashes to represent different notes and rests.

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This section shows musical notation for a branle in common time. It consists of two staves. The top staff has six measures of music with a basso continuo line below it. The bottom staff has four measures. The notation uses vertical stems and horizontal dashes to represent different notes and rests.

BRANLE DE LA BERGERRE.

This section shows musical notation for a branle in common time. It consists of two staves. The top staff has six measures of music with a basso continuo line below it. The bottom staff has four measures. The notation uses vertical stems and horizontal dashes to represent different notes and rests.



BRANLE

Ranle d'ecosse.

BRANLE

Branle gay.

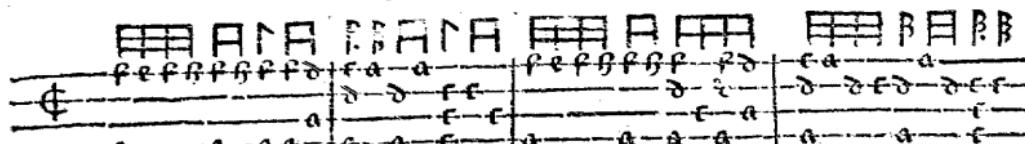
BRANLE

Plus diminuée.

BRANLE.

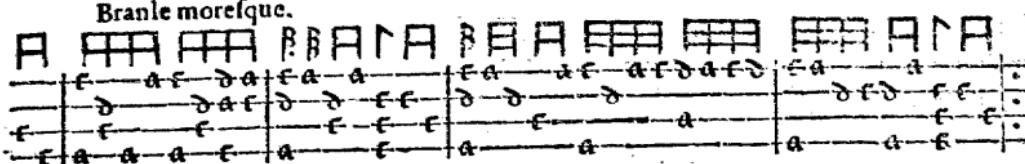
77

B R A N L E.



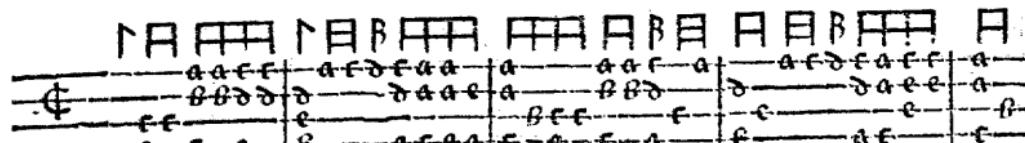
Branle moreisque.

ff fff fff fd fa a fe fff fff fd fa a
 d d ff
 a a aa
 Branle moreisque.



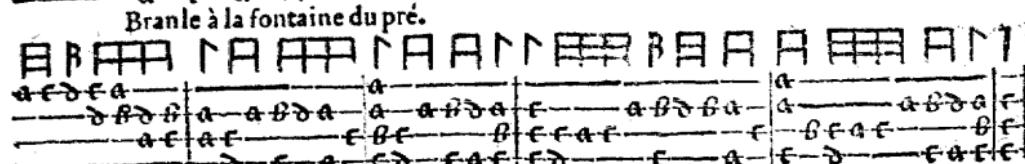
Branle à la fontaine du pré.

fa a f da fa a fa a f da fd fa
 d da fd d da fd d da fd d da fd
 f f f f f f f f f f f f f f f f
 Branle à la fontaine du pré.



Branle à la fontaine du pré.

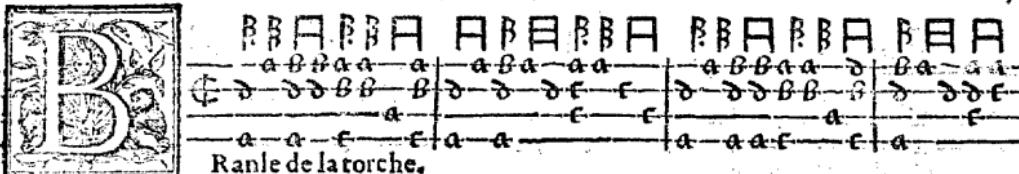
a a ff a c d fa a a a a ff a c d fa a
 b b d d d d a a e a b b d d d d a a e a
 f f f f f f f f f f f f f f f f
 Branle à la fontaine du pré.



Branle à la fontaine du pré.

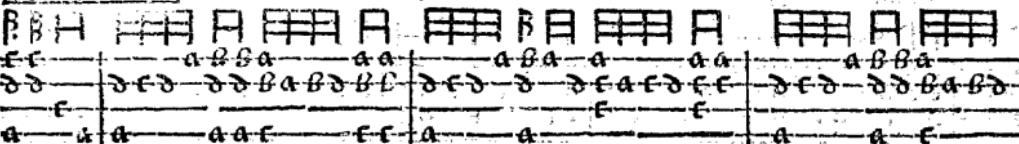
a c d fa a a a a a a a a a a a a a a a
 d f d f a a b d a a a a a a a a a a a a
 a f a f c f f a f a f a f a f a f a f a
 Branle à la fontaine du pré.

B R A N L E.



Ranle de la torché.

BB A BBA A BBA BBA BBA BBA
 a bba a a bba a a bba a a bba a a bba
 d d bba b d d bba b d d bba b d d bba
 a a a a a a a a a a a a a a a a a a a
 Ranle de la torché.



Branle à la fontaine du pré.

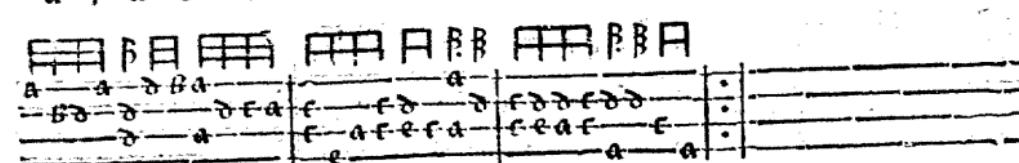
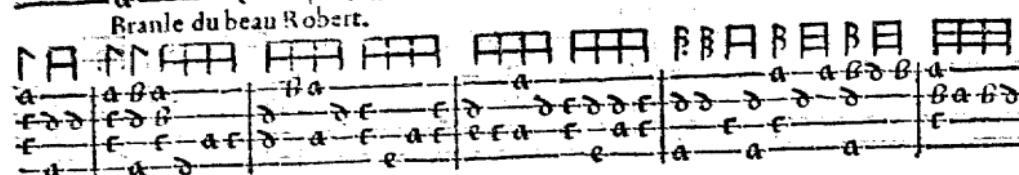
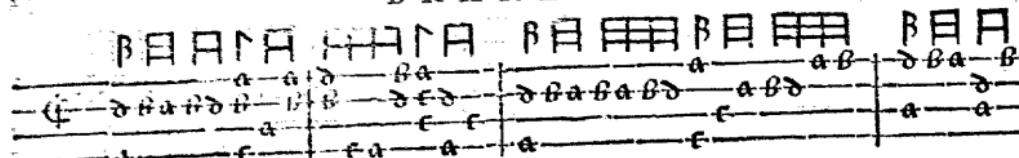
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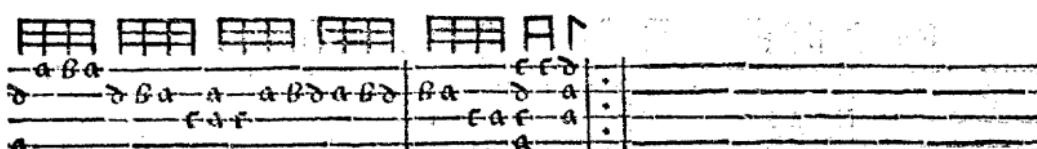
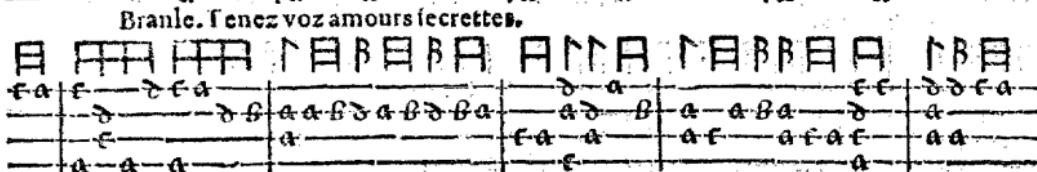
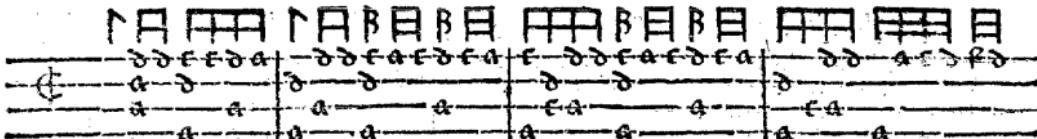
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B R A N L E.

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B R A N L E.

Matachine.

Branle.

B R A N L E.

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Branle des Bergers.

FINIS.

